

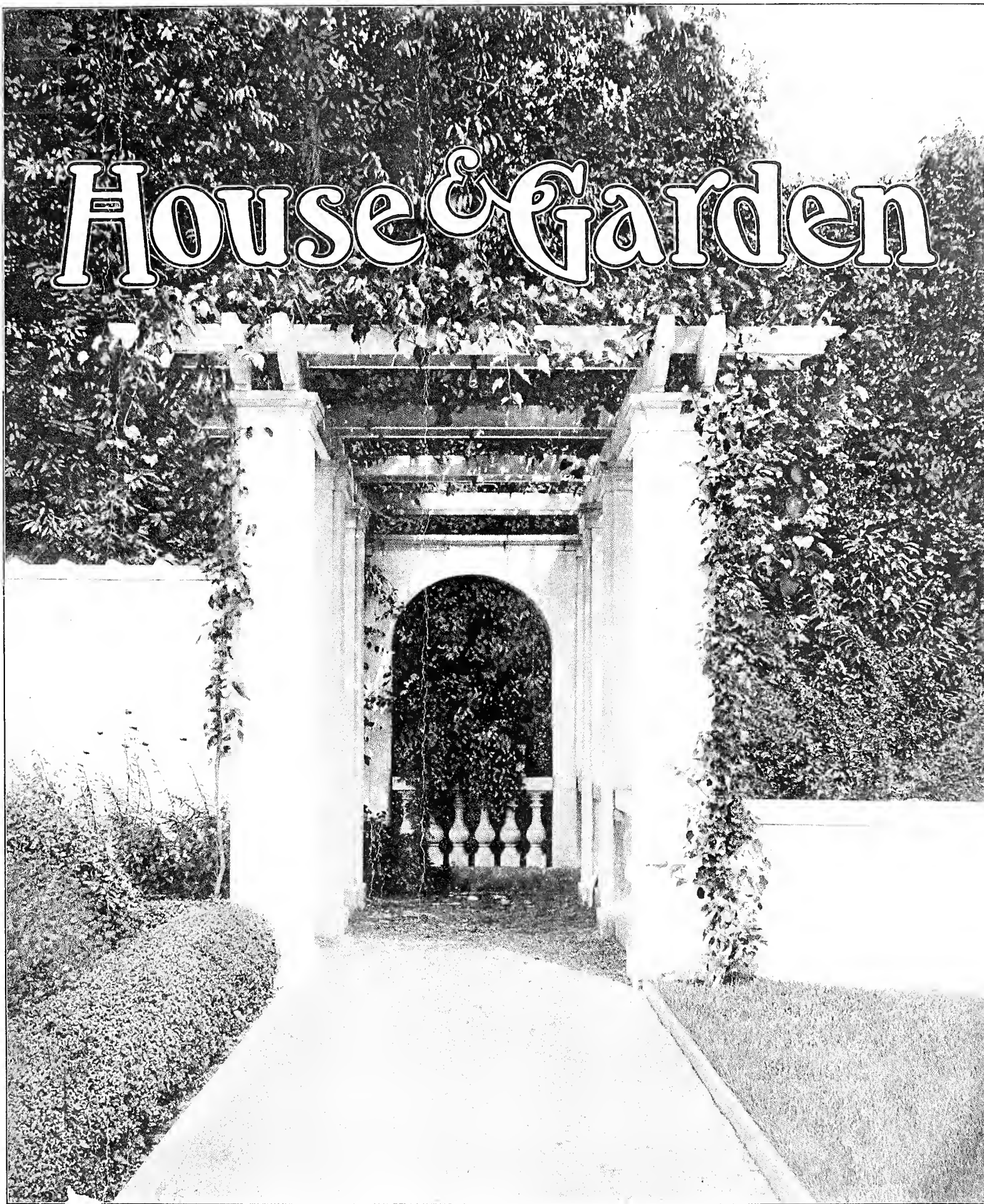
A Green Mountain Camp
Garden Embellishments
The Window Gardens of Paris

Furnishing a Portable House for \$150.00
Something about Window Boxes
A Bayside Bungalow

Vol. XVI

JULY, 1909

No. 1



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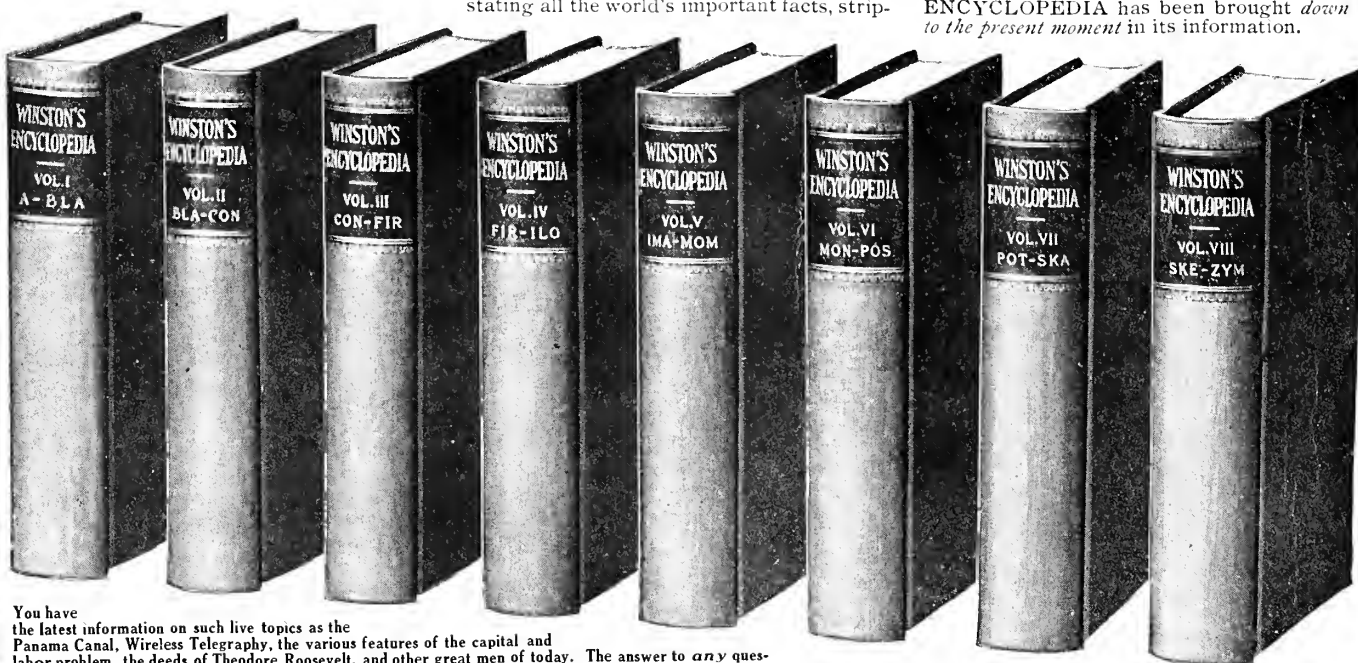
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VOL. XVI

NO. 1

House & Garden

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THE EAST FRONT OF THE MIDDLETON HOUSE—"HEY BONNIE HALL"

House and Garden

VOL. XVI

JULY, 1909

No. 1

"Hey Bonnie Hall"

AN HISTORICAL COLONIAL MANSION

By ANN OLDFIELD

FEW buildings in Bristol, Rhode Island, are more admired, even in these days of brick and stone houses, than fine old "Hey Bonnie Hall," the country seat of the late Mrs. Nathaniel Russell Middleton, now occupied by her daughters. Built in 1808 from the plans of the famous architect, Russell Warren, who designed the White House at Washington, this mansion on Papoosesquaw Neck has ever since been notable, not only for its beautiful colonial architecture, but also for the antique furniture, rare china, and objects of art which it contains.

The land on which "Hey Bonnie Hall" stands is part of an original estate of one hundred and sixty acres extending from Bristol Harbor to Narragansett Bay. This estate was in the possession of the DeWolf family and Hon. William DeWolf, the grandfather of the late Mrs. Middleton, was the first to build on this neck of land. The peninsula still bears its queer Indian name, Papoosesquaw, which was given it, according to one tradition, for the reason that the point was once a place of safety, in which Indian squaws took refuge with their papooses in times of warfare. Another and more probable legend gives the point the name Papasquae, an Indian word meaning peninsula.

Here it was that just one hundred years ago the foundations of "Hey Bonnie Hall" were laid. The structure was designed by Russell Warren after

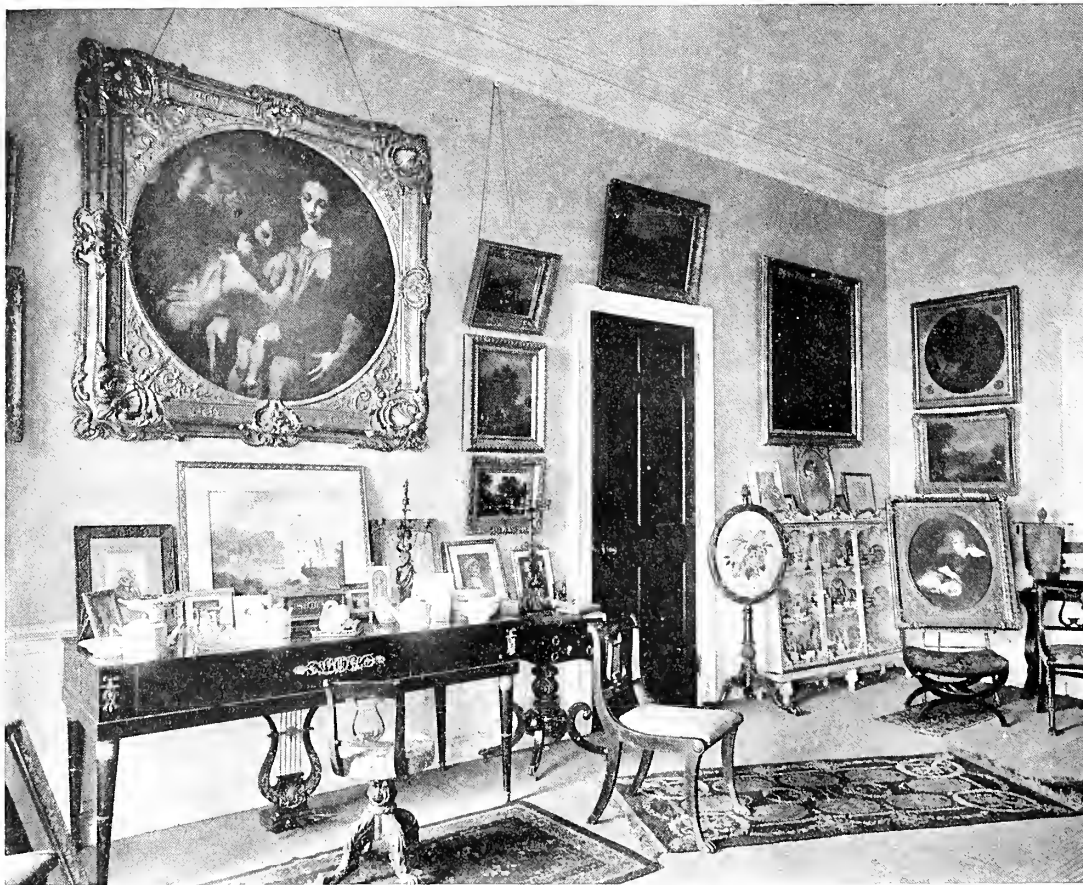
the Maryland manor type and its long projecting wings, connected with the main portion of the house by loggias, give the mansion a decidedly Southern appearance. The resemblance is still further carried out in the arrangement of the interior, for as in the case of so many of the old manor-houses of the South, the kitchen and servants' quarters are situated in one of the wings and are separated from the house itself by the well-room, as it is called on account of its un-failing spring of clear, cold water available by means of an old-time windlass. The other wing, which is connected with the house proper by a covered passage way, contains an ample carriage house and harness rooms. The stables themselves were entirely separated from the dwelling and were located a short distance down "Farm Lane," as it was known.

The approach to the house is from the west through broad colonial gateways at either end of a semi-circular driveway, which leads past lawns, flowerbeds, and banks shaded by sweeping evergreens and stately horse-chestnut trees. The house itself

is screened from the main road and it is not until one is half way down the avenue that a glimpse of the structure may be caught. The whole length is about one hundred and forty feet, just solid enough to be impressive, just broken enough to have the appearance of spacious comfort. Two magnificent fluted pillars as high as the house itself



A SIDE VIEW OF MIDDLETON HOUSE



DRAWING-ROOM SHOWING PAINTING BY FRANCESCO MAZZUOLI

Passing under the lofty portico one enters directly into the spacious hall, twenty feet in width, which extends through the entire house. The walls are tinted a soft, rich green that harmonizes perfectly with the white woodwork and the deep, mellow coloring of the priceless old mahogany which constitutes the furnishings of the hall. A most attractive and unusual feature of the room is a beautiful groined arch, forming a portion of the ceiling and supported at the corners by four slender white pillars. This was designed by Mrs. DeWolf, the daughter-in-law of

form the eastern portico while two smaller columns support a balcony protected by the porch roof and upon which opens a broad glass door in the second story. On either side of the house are verandas facing north and south respectively and overlooking beds of old-fashioned flowers and smooth expanses of lawn shaded by grand old trees. In front the green of gently sloping turf and high, arching boughs make a fitting frame for the blue water of the harbor and the picturesque colonial town of Bristol which lie beyond.



LIVING-ROOM SHOWING FANLIGHT OVER THE DOOR

"Hey Bonnie Hall"

"Hey Bonnie Hall's" original owner. At the farther end of the hall rises the staircase, some five feet wide, with treads of solid mahogany and simple but substantial balusters of the same wood on either side. Two narrow windows and quaint leaded fanlights over the broad doors at either end of the hallway serve to make the room light and cheerful, and there are also four large glass panels set in each door.

The furnishings of the hall, and of the entire house, for that matter, are such as one seldom finds. On every side, against the charming



HALLWAY IN MIDDLETON HOUSE



THE GROINED CEILING IS WELL DEFINED HERE

background of dull green and white are treasures of colonial days; finely carved bits of Hepplewhite, Sheraton, and Chippendale, some of which were brought to America by Henry Middleton, when the country consisted of only New England, Carolina and Virginia, as shown on an old atlas now in the house.

One splendid cabinet contains a collection of rarest old family china, precious pieces of Lowestoft, Chelsea, and Sevres, while just beyond this is the massive sideboard laden with exquisite silverware, a few of the oldest

House and Garden

bits dating as far back as the thirteenth century. A number of fine paintings adorn the walls, among others an original Stuart and a large portrait of Thomas Middleton done by Benjamin West.

At the right of the hall are situated the large drawing-rooms, connected by means of broad folding doors just over which there is a beautiful fanlight. The woodwork, including the dados which are found in both rooms, is white like that in the entrance hall. The walls above the wainscot are delicately tinted and afford a fine background for the many beautiful paintings with which they are adorned. Rare furniture, plate and china are everywhere in evidence and are doubly precious to the owners for the reason that there is scarcely a piece that has not its own particular story or historic associations.

In the "long" or east drawing-room, which is situated in the front of the house, commanding a view of the harbor and distant town, is an especially valuable piece of furniture. This is a small French piano of the earliest type succeeding the old-time harpsichord and spinnet. The panels of the case are ornamented with scrolls and designs of different musical instruments wrought in ormolu, and its small size and graceful lines make the piano most attractive simply as a bit of old furniture. But it also has the reputation of having been in its prime an exceptionally fine musical instrument, and it is said that after Mr. Henry DeWolf imported it for his daughter, the late Mrs. Middleton, then only a little girl of six years, great musicians came long distances to enjoy the privilege of playing on it.

Directly above the piano hangs a famous altar piece or panel of the Holy Family, now thought to be the work of the Italian master, Francesco Mazzuoli, who was also known as Parmiziano, because Parma was his native city. This beautiful painting of the Madonna was once well known as one of the world's art treasures, but for a century has been lost to public view.

These are not the only treasures that the east drawing-room contains, however, for the walls are lined with beautiful canvases, many of them by famous artists; rare pieces of Sheraton and Chippendale furniture of exquisite workmanship are here in profusion; and of delicate old china and glass there is an abundance. Particularly interesting to lovers of historic things are some quaint china bowls, once the property of John Hancock, and a superb pair of Sheffield plate candlesticks of graceful design which came from the home of John Adams. The chair in which this President died, is also in "Hey Bonnie Hall," for Mrs. Middleton's grandfather, J. Marston of Quincy, was a great friend of Mr. Adams and spent much of the time with him during the last years of his life.

Opening off from the east parlor, is the west drawing-room or living-room. This contains much that is of interest not only to the antiquarian, but to the ordinary observer as well. Rare old pieces of Lowestoft are on the little tea table and there are old and valuable books such as are seldom found save in a home like



A FINE EXAMPLE OF A CHIPPENDALE BEDSTEAD

this. On the walls hang paintings and fine engravings and one's attention is especially attracted to a full length portrait of the late mistress of the house, Mrs. Nathaniel R. Middleton, done when she was but a little girl six years of age. Directly under this painting is a broad, marble-faced, open fireplace fully equipped with a splendid set of hearth furnishings and ready for a cheery wood fire whenever a chill evening demands it.

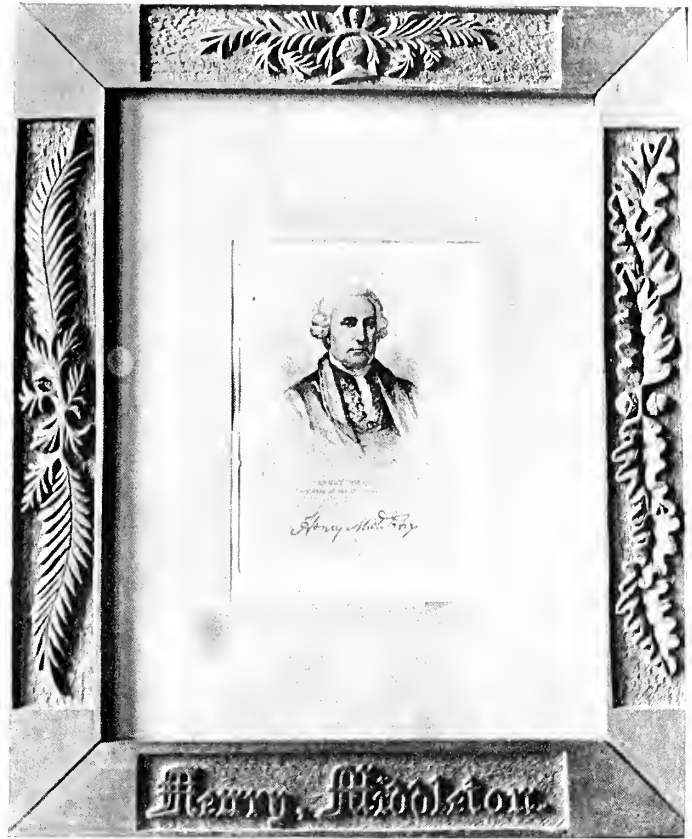
Among the most interesting pieces of furniture in the room are two small tables. One, a fine example of Italian workmanship, was originally in the possession of John Hancock, to whom several other relics now in the house also belonged. The other table boasts of a remarkably handsome top of polished marble, once a part of the Rock of Gibraltar. As a confirmation of this statement the story is told of a Frenchman who saw the table while visiting at "Hey

“Hey Bonnie Hall”

Bonnie Hall” and recognizing the stone bent over it exclaiming, “My Rock of Gibraltar!”

Returning to the entrance hall and ascending the stairs by easy treads one finds himself in an upper hallway exactly corresponding to the one below in dimensions. Colonial tables and rich furniture make appropriate fittings for such a hall, and rare, old books are found here and there, some of which contain the original book-plate used by Henry Middleton of colonial fame. Here also hangs a steel engraving of Henry Middleton, evidently a copy of a most excellent painting by one of the famous artists of the close of the eighteenth century. The frame has carved at one side the conventional palm branches, at the other oak leaves and acorns, while at the top both are intermingled. In the lower rail is carved the name. At one end of the room is displayed a fine bit of architectural work in a fanlight window overlooking the garden of old-fashioned flowers, the velvety lawn, and the sea.

Chambers open on either side of this large hall and these in turn are furnished in the style of colonial days. In one room there is a particularly fine Chippendale fourposter, while another contains one ornamented in bow and arrow design. A fireplace of wonderful Italian marble, such as is found in the old palaces of Italy, is a feature of one of the east rooms facing the harbor. As for the family which old “Hey Bonnie Hall” has sheltered during its century of existence, little need be said, for the name of Middleton has been prominent in both English and



PORTRAIT OF HENRY MIDDLETON

American history. Of the American branch of the family perhaps the most famous members were Henry Middleton, one of the presidents of the

Continental Congress and an important agitator of the Revolution and his son, Arthur, who was a signer of the Declaration of Independence. The family was also well known in the South, for the earliest settlers came to Carolina and there numerous plantations were purchased by the Middletons.

The DeWolfs, too, have been prominent in the history of the country and particularly of Bristol, where many fine homes were built by various generations of the DeWolfs. Surely the names of two so illustrious families would lend charm and distinction to a far less beautiful and imposing old mansion than “Hey Bonnie Hall.”



THE ENTRANCE TO MIDDLETON HOUSE

The Window Gardens of Paris

By JACQUES BOYER

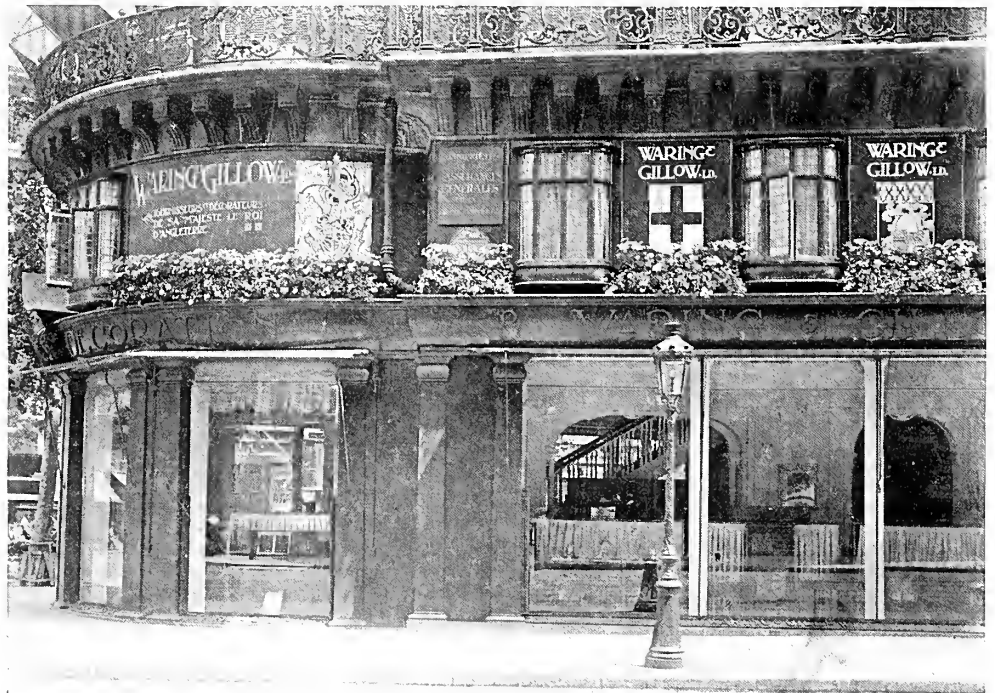
THAT genuine love of flowers, which is innate among all Frenchmen, rises to the height of a veritable passion in Paris.

Into whatever quarter of the city one may go, or whatever may be the season of the year, the great establishments of the wholesale florists will be found thickly interspersed with the more modest counters of the retailers, each vying with the others in an attempt to win, by ingenuity and good taste, a smile from the goddess Flora.

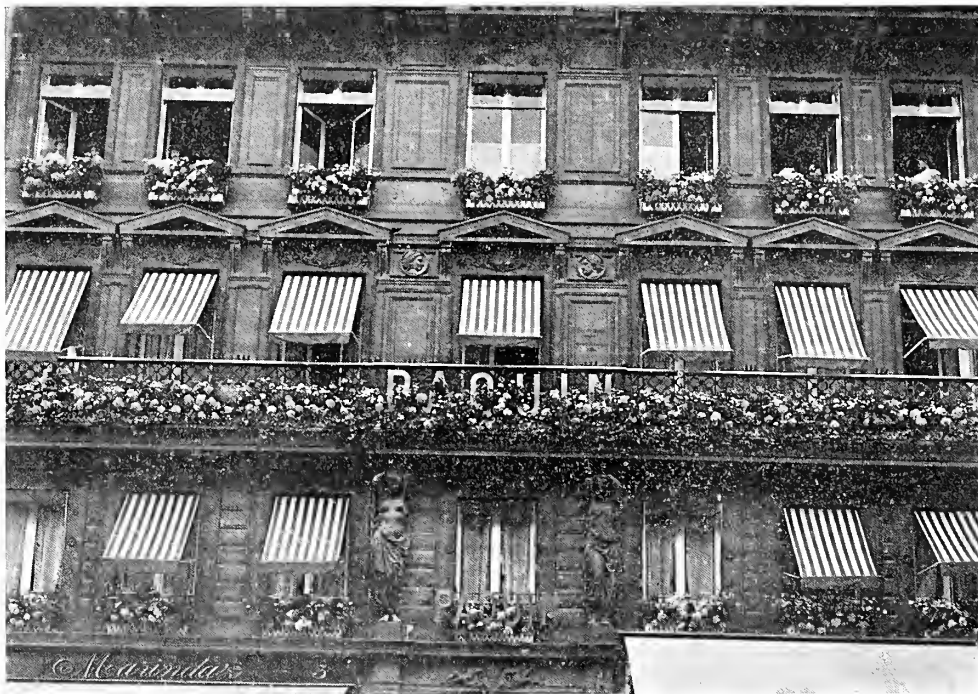
Aristocrat or workingman, the true Parisian is invariably accompanied from his cradle to his grave by some sort of floral expression appropriate to each occasion. This is especially true of all holiday making, for no fête is complete without its accompaniment of flowers, which are sure to be displayed with a lavishness whose extent is determined only by the depth of the fête maker's purse. If, in the aristocratic society of the Champs Elysées rare orchids adorn the bridal bouquet of

the daughter of the millionaire, in Montmartre the wedding corsage of the *ouvrière* never lacks the more modest but none the less lovely violet.

Nor is it in the country alone that the flight of the seasons is marked by their appropriate flowers. In



THE ATTRACTIVE WINDOW GARDENS OF AN ENGLISH FURNITURE DEALER ON THE BOULEVARD HAUSSMANN



FLORAL BALCONY—PAQUIN'S, RUE DE LA PAIX

Paris, their progress is as unmistakably and as regularly distinguished.

With its foliage deepened by contrast against the milky pearls of its clustered berries, the mistletoe (famous in France since the days of the Gauls), is associated in the minds of the Parisian with the wintry snows. But with the first breath of spring appear bouquets of lily-of-the-valley, narcissus, hyacinth and lilac; while the heats of summer are typified in the markets by a profusion of buttercups, roses, syringas and peonies. And finally the chrysanthemum, so closely linked in the Gallic mind with things funereal, blends its melancholic aspect

The Window Gardens of Paris

with that of autumn. In short, Paris, without its perpetual round of flowers, is inconceivable.

One of the most interesting manifestations of this Parisian love of flowers has been the marked success of the recent competitions in decorating balconies and windows with floral embellishments.

These were first instituted in 1903 by the *Société du Nouveau*, Paris, and have been since renewed yearly with ever increasing enthusiasm.

The conditions of the competition, for which M. Georges Bans is chiefly responsible, expressly declare that it has been instituted to encourage the permanent decoration of the street façades of houses by means of natural flowers used under the skilled direction of the architect and florist. To attract the widest attention to this laudable enterprise, Jules Cheret, the foremost of Parisian poster makers, was engaged to design a masterpiece appropriate to the occasion. He was very successful in a charming composition whose humorous qualities compelled the attention of the passer-by, however *distract* or indifferent he might be.

The great wholesale florists of the city were quick to perceive that their interests were identical with those of the promoters of the scheme and immediately lent it their hearty support. Two prominent and



WINDOW BOX DISPLAY—BOUÉ SISTERS, RUE DE LA PAIX

enthusiastic amateurs also enlisted in the cause—M. Frederic Charpin and Mme. Borel de la Prévotière—both well known in Paris for their efforts to improve the art of window gardening. In the first year more than two hundred individual competitors took part and this number has been materially increased with each succeeding year.

By the terms of the competition, the contestants are divided into three distinct categories.

The first includes the great shop-keepers of the boulevards, the modistes, and the famous *couturiers* of the Rue de la Paix, all of whom were invited to see what could be done by this means to attract the public to their establishments.

In the second class are grouped the small householders of Paris, whose limited means compel them to make up by ingenuity and good taste for the slenderness of their purse when embellishing with flowers the terraces, windows and balconies of their modest establishments.

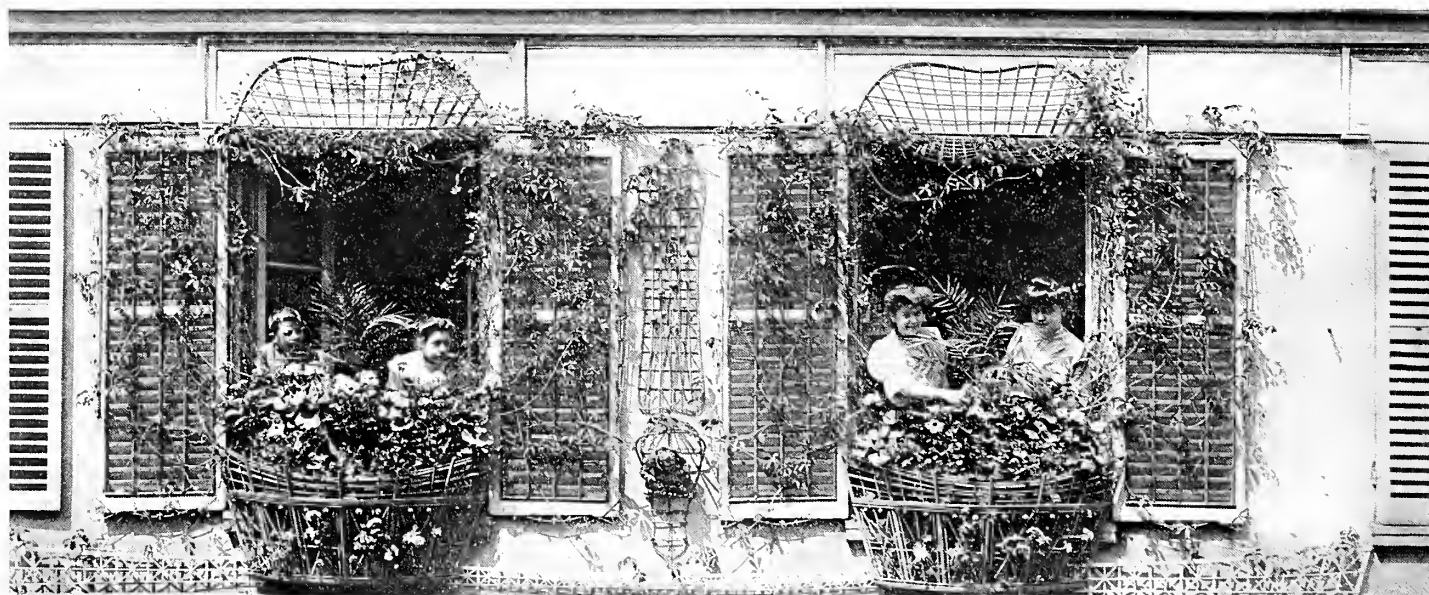
The third class is composed of those rich citizens who are able to avail themselves to any desired extent of professional assistance in adorning their city houses, their villas in the Bois de Boulogne or at Passy, or their sumptuous apartments in the Place Vendôme, or the Avenue de l'Opéra.

Let us examine some of the results of this famous competition, which takes place during the months of June and July of each year.

Here, for instance, are the flower boxes displayed very effectively



AN ARISTOCRATIC BALCONY IN THE PLACE VENDÔME



CHARMING BASKETS OF FLOWERS FURNISHING THE WINDOWS OF A TENEMENT IN THE RUE FEYDEAU

between the windows of his showroom by a well-known furniture dealer on the Boulevard Haussmann.

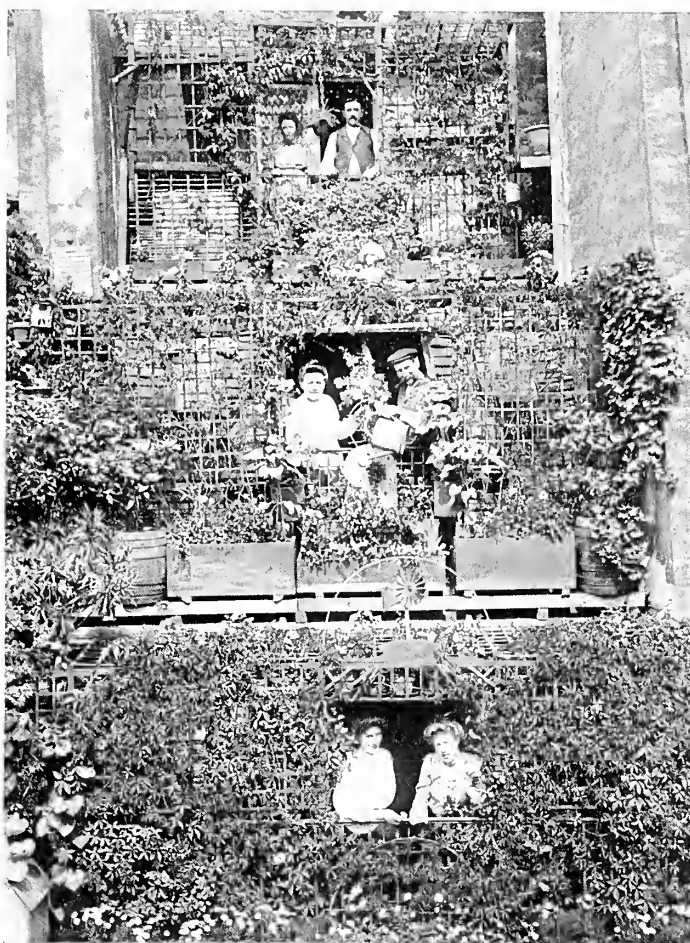
In the establishment of the famous Paquin, in the Rue de la Paix, a continuous garland of flowers has been cleverly devised by the ingenious florist.

In the case of the display of the Boué Sisters, marguerites, carnations, pinks and roses mask the sills of the windows, while the architraves above are charmingly framed in by the graceful sprays of the ampelopsis.

The balconies of the aristocratic apartment in the Place Vendôme are much more soberly decorated, doubtless in harmony with the severer lines of the architectural composition.

But it was reserved for the competitors in the second class—the householders of restricted means—to furnish the greatest surprise and pleasure to the jury of award, for it was here that the most successful efforts were made and, as the jury unanimously declared, the most original.

One cannot help wondering how many Parisian



BALCONIES OF A HOUSE IN THE RUE DU TEMPLE

workingmen know, as did these prize winners, that for a few sous it is possible to so gaily decorate a modest home with a little ivy, a few sweet peas, and some Virginia creeper.

The combined effect of the three balconies in an old house in the Rue du Temple bears eloquent witness that such knowledge does exist in Paris.

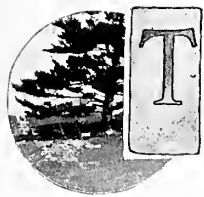
This hanging garden, whose gay colors in the velvety corollas form such a beautiful contrast with the graceful foliage of the vines, brought to these humble artisans the highest commendation of the jury. And in photographing them for HOUSE AND GARDEN I have thought that the authors of this so successful effort well deserve to be immortalized

in the pages of this well-known magazine. So they may be seen at their windows surrounded by their handiwork, and the genuine pleasure which they feel about the whole affair is very clearly depicted on their beaming countenances. The example from

(Continued on page 5, Advertising Section)

A Green Mountain Camp

By LOUISE SHRIMPTON



THE mountain camp shown in our illustrations is a \$400.00 investment of two young professional men, who built it themselves, the work filling their leisure time during one summer. They occupy the camp for a month each year, renting it to friends for the rest of the season at \$56.00 a month, thus obtaining returns on their investment in both enjoyment and cash.

The cost of building this camp is estimated at \$100.00 as it would take two workmen a month to complete it, and a man competent to put up a rough building can be hired in the neighborhood at \$50.00 a month. The estimate of \$500.00 for material and labor, while accurate for the Green Mountain region, and for some other sections of the country, might not apply to a similar structure erected in any locality, on account of the varying prices of labor and material. Brick for the chimney was brought from a town a few miles away, but all other material was procured near the site. The

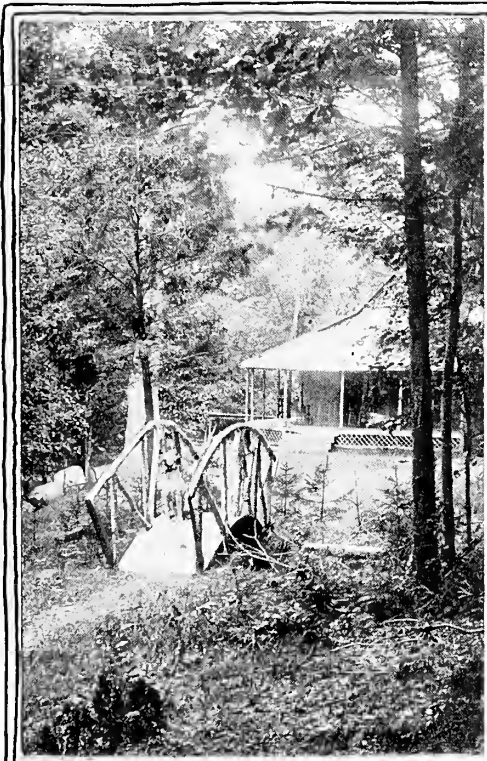
construction is of the simplest. The walls are of unmatched lumber and no attempt was made towards weatherproof construction, as the building is intended merely for summer occupancy.

The camp has a high-pitched roof. A porch extends around two sides and its roof has also considerable pitch. No paint or stain has been applied to the exterior, which has been left to turn gray with age. It is a quaint, simple little structure, that harmonizes with its woodland surroundings, and it is delightful to come across it in the deep woods.

The porch is an important part of the camp. The front portion of it is used as an outdoor living-room and is furnished with rocking chairs and a hammock. On the side porch are the dining-room and kitchen. The dining-room space is furnished with a big table and chairs. The kitchen is partly boarded in, and is lined with shelves to a height of about seven feet. The cook stove is in the sheltered part of the kitchen. The fact that the cooking for the camp is done outdoors adds greatly to the happiness of the campers. Five or six young people

occupy the camp at a time. They do their own cooking, and as they wish to spend all the time possible outdoors, the advantages of a kitchen on the porch are obvious.

The interior of the camp is divided by seven foot partitions and consists of a living-room and two bedrooms. The living-room occupies the greater part of the interior and measures eighteen feet by twenty-two feet. At one end is the big fireplace, with its opening large enough to hold good-sized logs. A pair of old-fashioned iron andirons are used. The material employed for the fireplace is field stone of the region, which resembles marble, and is of a grayish color.



THE BRIDGE
ON THE WAY TO THE SPRING



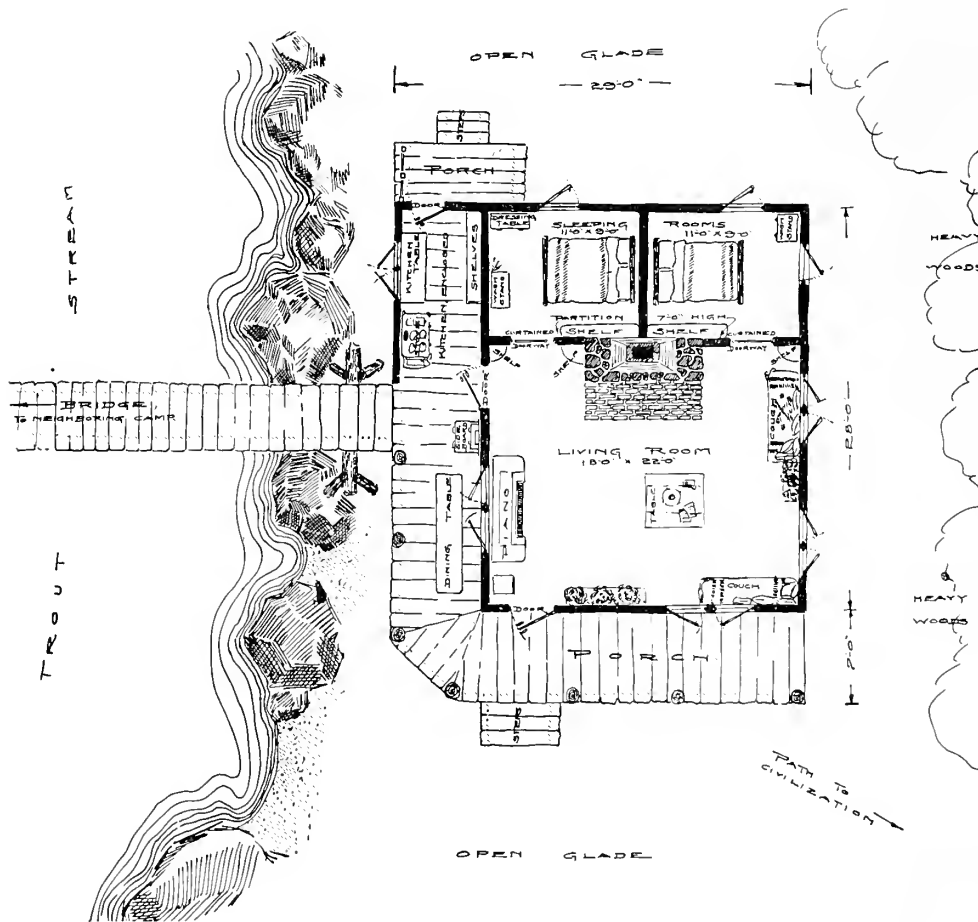
A GREEN MOUNTAIN CAMP



THE PATH
THROUGH THE WOODS

ATTRACTIVE VIEWS OF THE CAMP

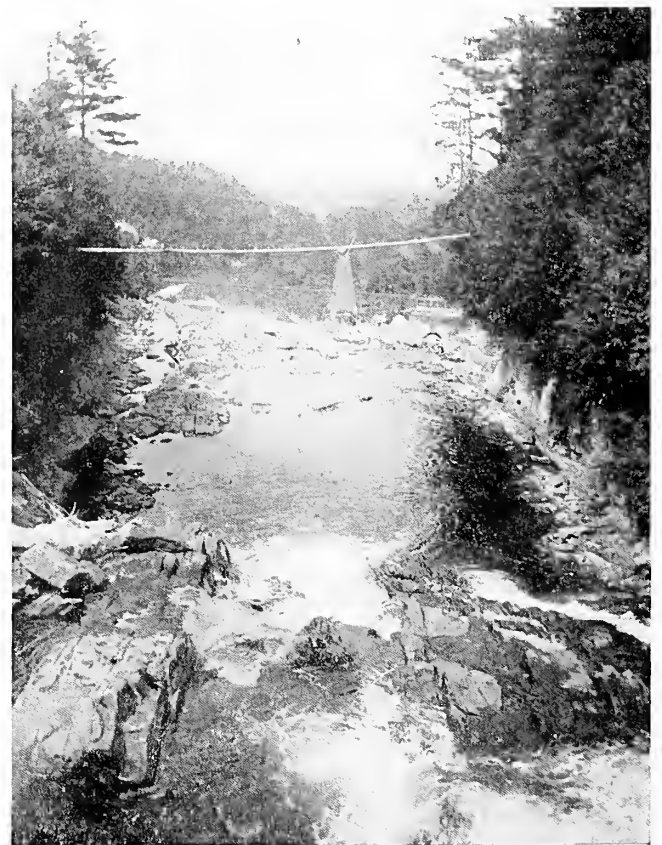
House and Garden



THE PLAN OF THE CAMP

The marble is pointed with white cement. The stone extends to a height of about six feet before reaching the brick chimney. This is of ordinary building brick. It tapers for about five feet before rising straight to the roof. The construction leaves space on top of the stone around the brick chimney, for a shelf which usually holds one or two jars of wild flowers. The side walls carry out the delicate gray and white scheme of the fireplace, as they are covered with birch bark. The open studding leaves panels which are filled with the bark, tacked on in big sheets. This treatment serves to make the camp warmer as well as giving it a beautiful wall covering. The work was done gradually, as the campers made excursions into the woods in search of birch trees. Partitions on either side of the fireplace contain curtained doorways leading into the two bedrooms. The draperies used are of Russia crash, the grayish white of the linen carrying along the tones of the walls without a break. Since there is no ceiling, the rafters and roof construction form a picturesque part of the interior arrangement of each room. The floor is of pine, left the natural color of the wood. The windows are square casements, opening outwards, and contain small panes of glass. Between the windows and raised a foot and a half from the floor are long boxes made of rough boards, and covered with birch bark. These are filled with little hemlock trees, brought in

every summer from the woods. The dark green of the hemlock contrasts strikingly with the birch bark of the walls, forming a decoration of a unique and sylvan order. With the exception of jars of wild flowers, there are no other decorations in the camp. There are no pictures to conceal the markings of the birch bark, which in themselves form pleasing patterns; instead the windows frame in bits of the woods which are enjoyed as changing landscape compositions. The camp is lighted by one big kerosene lamp, which consists of a burner and brass font placed in a gray stone jar. Smaller old-fashioned kerosene hand-lamps are used, and there is a supply of candles in tin candlesticks. There are always plenty of lanterns and electric flash-lamps for outdoor use. The furniture consists of a few wicker chairs, a couple of arm



THE RAPIDS

A Green Mountain Camp



THE PORCH DINING-ROOM

chairs made by the campers of birch saplings, a large old-fashioned drop-leaf table, two cots used as couches and well supplied with pillows, and a piano.

There are also two or three small tables built at the camp, which are used as card or refreshment tables. The sleeping quarters are practically out-of-doors. The two bedrooms, separated only by a partition, are ventilated not only by means of windows but through an opening in the roof. The main roof timbers below the junction of the porch roof with the main roof are left unsheathed, leaving a six foot space between the top of the wall studding and the porch roof, so that the bedrooms are almost as much exposed to the outer air as is the porch. The walls of the bedrooms are covered with tea-matting from tea-boxes, a papering which cost nothing except a little work on the part of the campers. The furniture is simple and there is not much of it. Sleeping places for the men of the party are provided in the living-room and the bedrooms are reserved for the women.

The campers have added greatly to their comfort and to the woodland appearance of the camp by putting

together themselves whatever they need in the way of furniture or small buildings, regarding their work in the light of an amusement. One of their products is the little bridge that crosses a gully on the way to the spring. It is made of birch saplings, bent, for the sake of the strength involved in this form of construction, into curves such as are seen in Japanese bridges. Boards are nailed across two bent saplings to form the floor of the bridge. The hand rails are of saplings following the same curve and are supported by hemlock posts, the whole thing being a clever bit of design. The spring is two or three rods from the camp. An excavation was made around it and lined with stones. A hut about seven feet high, with a gable roof and door but no window, covers the excavation. A shelf extends around the sides of the hut and the provisions are kept there.

The ice-cold water of the spring keeps the place at a low temperature. The chairs made by the amateur craftsmen, while they are of primitive construction, are planned with a view to comfort. The seats are put in with a backward slant, and are covered with small, pad-like cushions. A tenon and dowel construction is used,



UP IN THE HILLS



THE CAMP SITTING-ROOM



THE ROAD SKIRTING THE VALLEY ON THE WAY TO THE CAMP

which though roughly executed, is workmanlike. In the small tables the same mode of construction is used. Birch saplings with the bark left on are used for material. There is rural free delivery at this mountain camp and the post-box is built of pine slabs. Rainy days are spent by the campers at their craft of rustic wood-working.

The camp is deep in the woods, on one of the foothills of the Green Mountains, surrounded by higher hills. As one of the campers says, the location is wild enough to be interesting and tame enough to be comfortable. Close beside the camp is a mountain stream, spanned by a bridge which is an extension of the porch and on which the campers sun themselves on cold mornings. A hollow worn in the rock bed of the stream near the camp, forms a natural swimming pool about forty feet long, twenty feet wide and five or six feet deep. Its marble sides are colored a greenish yellow by the stream. The water is ice-cold, even in the warmest weather. The brook is a trout-stream, well stocked with fish. About eight miles away from the camp it flows into a broad river, the goal of frequent camp excursions. One of our illustrations shows the rapids and a glimpse of mountains beyond. Another shows a calmer phase of the same stream, with the clear-cut, distinctive contour of a Green Mountain range in the middle distance. One photograph taken nearer the camp is of the meandering course of a road through the woods. A short distance away is a knoll commanding a mountain view that includes not only the Green Mountains but the Adirondacks. On a clear day the view extends ninety miles to the west and sixty miles to the south and shimmering stretches of silver in the

remote distance are said to be glimpses of Lake Champlain. In the vicinity of the camp deer are often seen. At night small wild animals, probably woodchucks and squirrels, are heard scampering around the porch and across the bridge. A stuffed wild cat adorning the camp, the terror of any dog that happens in, was shot by one of the campers, and bears have been shot in the neighborhood. At the same time, the nearest village is only four miles away, down a steep mountain path, and a small New England city is only twelve miles distant. The camp cooking is done by any member of the party who feels moved to cook, a system which results at times in culinary masterpieces and at other times in extremely simple

fare. A boy brings milk and eggs every day from the nearest farm, and chickens and vegetables can be procured at the same place. To obtain a big string of fish all that is necessary is to get up early and go fishing, and fish are one of the chief items on the camp bill-of-fare. Delicious edible puff balls are found in the woods, and wild blackberries and raspberries grow for the picking.

The dining-room on the porch is a great delight to the campers. The table is covered with a white enamel cloth, to save work. The campers joyfully throw potato skins and corn cobs over their shoulders into the raging brook, for the same work-saving reason. The dishes are scrubbed in the fine sand close to the brook and left in the sun to dry.

Besides fishing and hunting, for which latter, however, the campers are usually too early, there are long tramps in the woods with a camera or



THE ROAD THROUGH THE WOODS

A Green Mountain Camp

without. One of the party is a young artist of promise, who sketches outdoors or in the farmhouses. In the evening the whole party gathers about a roaring fire in the big fireplace. It is too cold to sit outdoors in the evenings and a fire is needed for warmth as well as for cheerfulness. Sometimes a camp fire is built outdoors. Poles six or eight feet long are cut, sharpened at one end, and ears of corn are thrust on the pointed ends and roasted in the fire. There is plenty of music and dancing and card-playing. Even in the winter an occasional sleigh-ride takes the party from the village to the camp on moonlit nights, and there are dances and a picnic lunch in the living-room, with an uncommonly big fire in the fireplace.

While the location of the camp is unusual and a great deal of its charm is to be found in this fact, the outdoor quality it possesses, shown in the utilization of the porch for cooking and eating purposes as well as for a living-room, and in leaving unfinished the roof of the bedroom under the porch for the sake of obtaining sleeping quarters full of fresh air, makes it a noteworthy though simple product. The utilization of material to be found near the site is another rare quality of the camp. It is too frequently the case that material at hand is neglected in favor of some that is difficult to procure and consequently more expensive, because the owner and builder are imitating some plan conceived under entirely different conditions. The fireplace in this camp, built of stone of the region, and the birch bark wall-covering, which harmonizes so perfectly with the gray and white fireplace, are cases in point. In this camp they are



A CALM STRETCH OF THE STREAM IN THE VALLEY

Green Mountains in the Distance

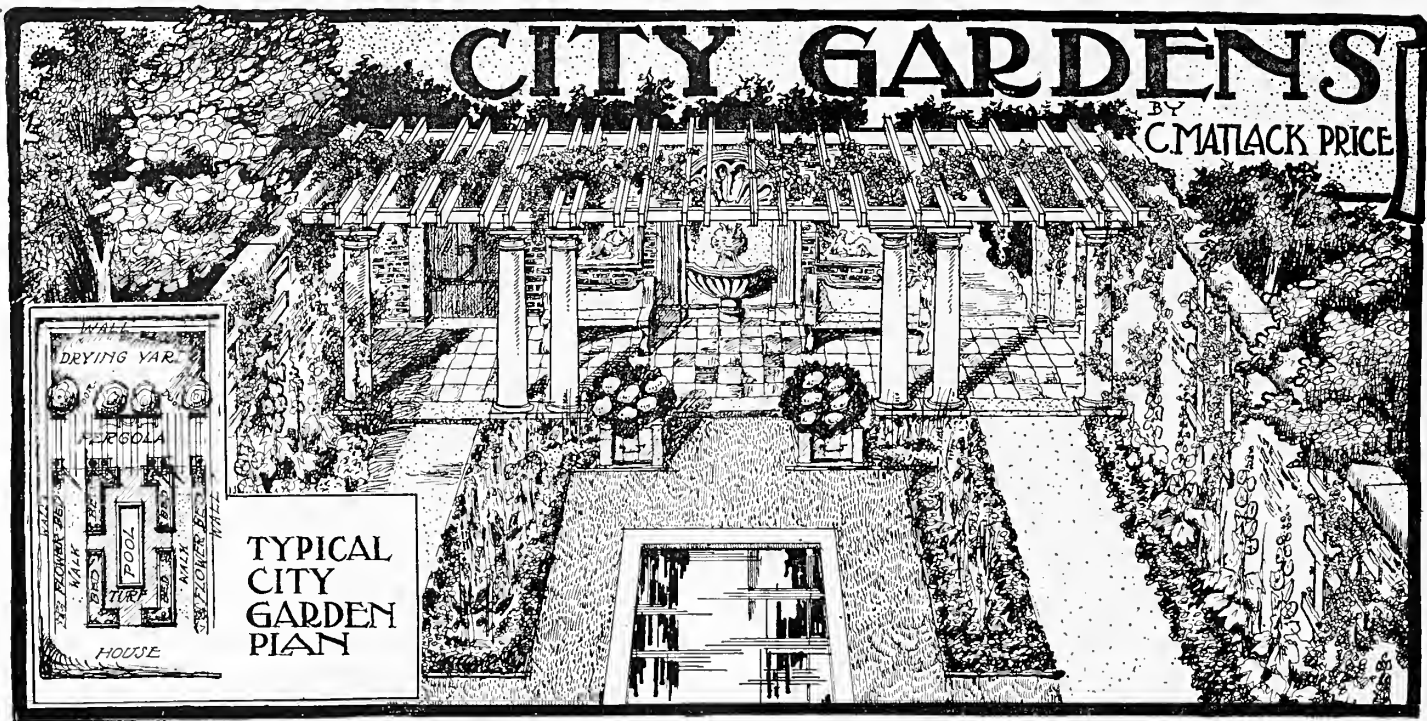
appropriate and inexpensive. In a seaside camp they could not be imitated, but a treatment less alien to the sea, and utilizing the material at hand, could be used in the same spirit displayed in the woodland camp. Another important quality shown in this camp is the economy used, not only in choice of materials, but in construction. Its construction is strong but inexpensive, and for a

camp used only in summer it is a perfectly feasible method of building. For a party of young people desiring to spend their vacations in a camp of their own this mountain lodge may offer some suggestions. If a member of the party can personally supervise the construction, the expense will be materially lessened. In any case a camp, built by a group of five or six friends, involves small expense to each person, considering the opportunity that it affords for an indefinite number of vacation outings. The small cost of it all, when several members of the party unite and assume the responsibility of the actual building operations themselves; the physical good derived from it by all of those who engage in the camp construction and conduct, to say nothing of the mental rest and revivifying influence of living thus close to nature, all indicate a most rational method of recreation from which the greatest benefits may be confidently expected to result.

It is even possible to combine camp and business life, if the camp is built within a reasonable distance of town or village, as in the case of a New England business woman who has perched her bungalow on a high hill within the limits of her village, and who spends there several months each year. A rough camp may thus be a temporary substitute for the country home desired by many business people residing in the large cities.



LOOKING DOWN THE VALLEY



IT has probably never been considered that the great cities of the country enclose, within their very walls, a vast tract of unclaimed, undeveloped and unthought-of land, which taken in the aggregate, should equal in extent the great Desert of Sahara, and which yields to the inhabitants as little benefit as that great desert may be said to yield to mankind.

This tract, enclosed as it is between the backs of our city houses, is never seen by the general public, and in view of the squalor and neglect which seem to be its portion in the scheme of affairs, perhaps this is just as well. Although the idea may seem, perhaps, highly Utopian and among the clouds, it is my purpose in this paper to discuss the many possibilities which present themselves, and the many solutions of the back yard problem.

The accompanying diagram shows the area under consideration, as it exists in most of our cities, with the exception, perhaps, of Boston, an area consisting of a dreary and often squalid waste of flagstones, parched and unkempt grass, empty boxes, ash cans and lumber of all sorts. The fact that this vista is commanded generally by the dining-room windows and by all the back rooms in the house seems to have had no bearing upon its treatment in any way, and what has always existed bids fair to continue in existence for all time, each man waiting for his neighbor to set him an example, and all awaiting the millennium.

In the second diagram is shown a perfectly logical and sane development in the reclaiming and beautifying of the city desert, and in making the back rooms of a house even more attractive, owing to their quiet, than those in front.

Let us first consider the most common form of city house, which under early Victorian standards was not only the best but the only, and from the nature of which several treatments suggest themselves. As the kitchen in the basement rear generally precludes all possibility of walking in the garden from the house without going through the kitchen, consider the garden as a picture to look out upon from the windows. Fifteen dollars' worth of nine by nine inch red tiles for walks, a few graceful silvery young poplars, at about a dollar apiece, some prim formal bay trees, at ten dollars a pair, in green tubs, and a mass of some quick-growing vine of the nature of the kudzu, a few dollars in soil and a judicious expenditure on carpentry for a pergola, and one has transformed an ash heap into a thing of beauty—a real city garden. If it were possible, a vine-covered lattice, placed at a distance of four feet from the house, would screen the kitchen windows, and a small stair down from the dining-room could give access from the house to the garden. The drying yard for clothes, always a vexing problem, can be quite hidden behind vine-covered lattice and hedges of tall, but dense, poplars. The poplars, from reputable nurseries, are quoted in growths from eight to ten feet, at five dollars for ten.

A very interesting development of the basement disadvantage presents itself in the following scheme: Supposing that the dining-room is directly over the kitchen, and that one were obliged to live in town through the summer. Build out from the back of the house, and to the full width of the lot, an extension of about twenty feet or more, of concrete, which shall be covered, at a level with the dining-room, with light structural steel to take a heavy flooring of

City Gardens



THE CITY DESERT—CONDITIONS

cinder concrete, and square red tiles. This floor now presents an ideal surface for treatment in connection with the dining-room.

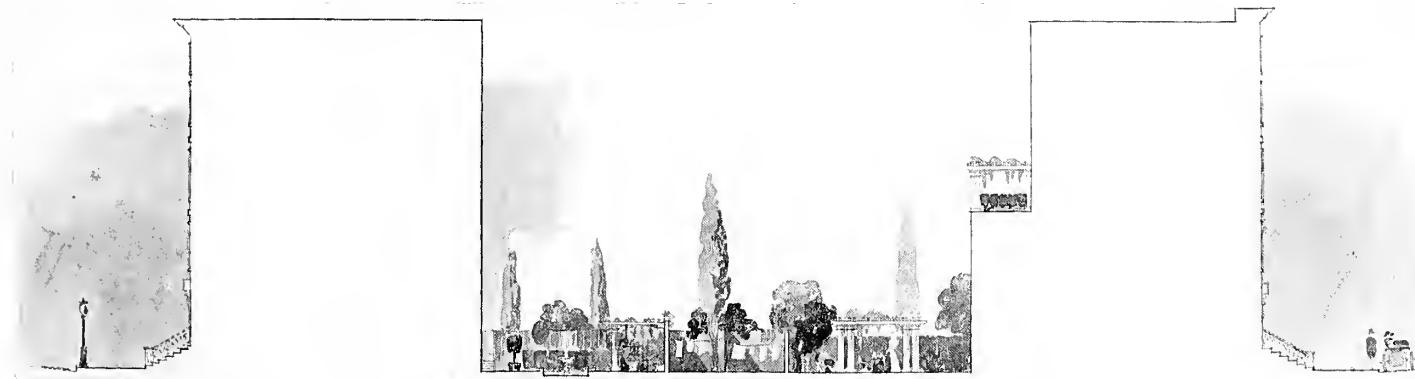
Let us imagine a sultry evening in town, with very little air stirring, and let us walk through the tall French windows at the back of the dining-room into the extension garden. Through dinner the musical plashing of a small fountain might have been heard from somewhere outside, and coffee and cigars are served outdoors. One walks out into a large garden-like enclosure with the privacy of the vacated dining-room, and the freedom of out-of-doors. Underfoot are cool red or green tiles, covered here and there with rugs. In the center a small fountain plays in a basin of aquatic plants, presided over by a statue of Pan or Narcissus, and all around are tall privet hedges, clipped box-trees and palms. Perhaps a garden pergola runs across one end, with stone settles, and everywhere are wicker chairs and tables.

In the winter, this might all be transformed into a glass sun parlor, with sectional panels of glass, and bolted T irons of light steel, which have been stowed below in the extension. In the meantime, beneath all this, has been added a spacious laundry and drying-room, and if there were not light enough, a heavy plate of glass let in here and there among the tiles would admit an ample amount. These ideas, with developments and alterations to suit conditions, apply to all forms of the city house, and

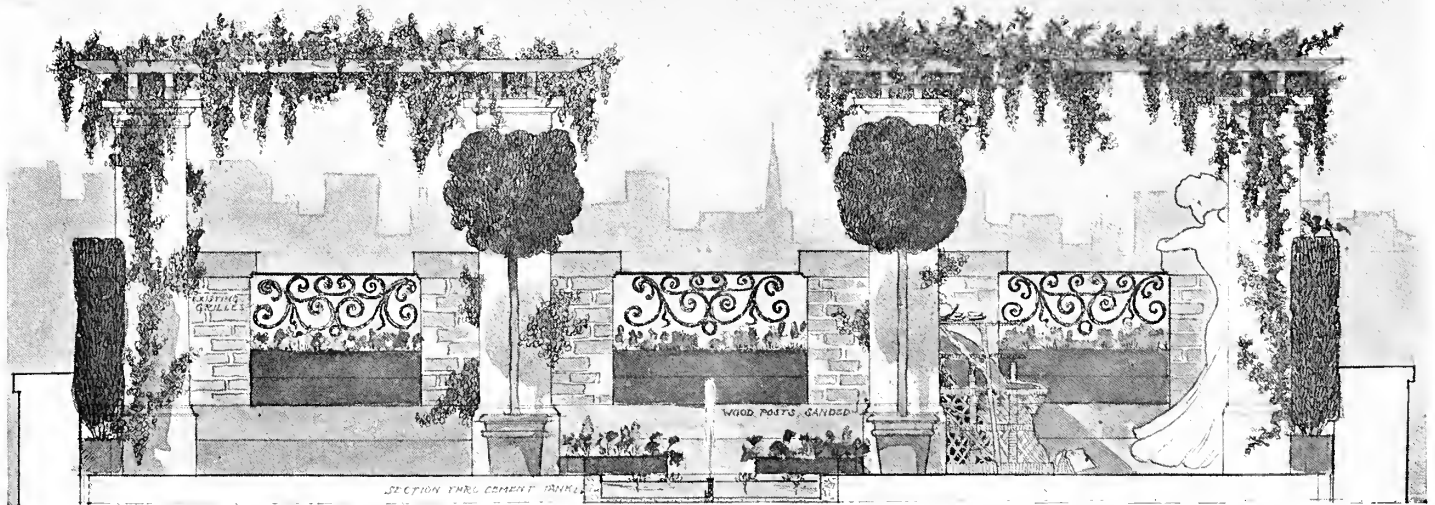
where, as is often enough the case, a flat roofed extension lower than the main house exists, its roof may be strengthened, tiles laid and the extension garden built with access through an upstairs room or hall. Still further up, the great area of the roof presents itself, with infinite possibility for city gardening.

A city doctor, aware that his profession would keep him in town for the greatest part of the summer, decided to mitigate his stay by building a roof garden, and asked for a design. It appeared that he had just put in his house a small automatic elevator, which gave upon the roof as well as upon the various floors. Upon investigation, the roof fulfilled conditions of strength, and other existing conditions presented only a parapet with decorative iron grilles overlooking the street, a few chimneys, unused in the summer, the bold and unpromising elevator shaft, and a considerable pitch in level from front to back. Further, it was proposed to use only that part of the roof between the elevator shaft and the front of the house, and to screen off the rest.

The first step was to make, in the over-flooring, a terrace, which should give two levels, in place of a general slant, and which should afford possibilities for further development. The upper terrace should be treated as the "garden," the lower level, reached upon stepping from the elevator, should be the approach or "parterre." With this in view as a general scheme, privacy was first to be obtained before the



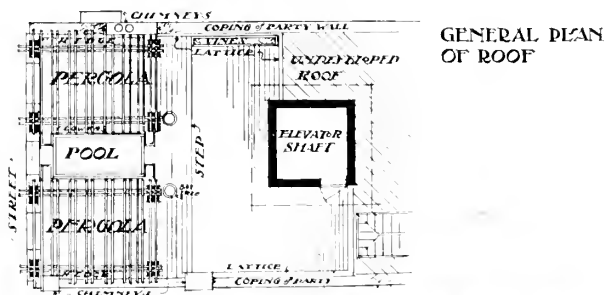
THE CITY GARDEN—POSSIBILITIES



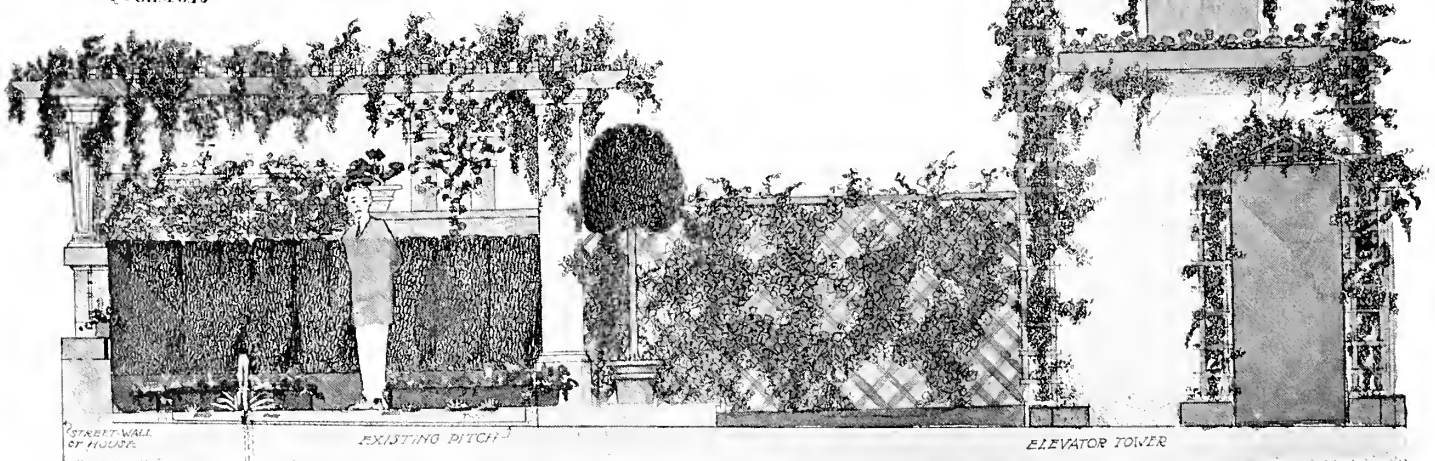
ELEVATION LOOKING TOWARD THE STREET

garden proper was further developed. This was attained by means of low, vine-covered lattices at the sides, higher lattices further back as shown on the plan, with transition in design secured by means of long flower boxes on the floor. Painted box caps were placed on the unused chimneys, to be removed out of season, and these chimneys were further concealed by light trellises. The garden consisted of a long, and necessarily shallow pool, placed on the longitudinal axis, and as this was directly over an excellent head of water below, it was suggested that a small fountain, controlled by a valve, be allowed to play at will among aquatic plants, artificial or other-

wise. The pool was bordered by low flower boxes at the corners. On each side of this were pergolas, constructed in a way more or less dictated by conditions and requirements on the roof. The parapet in the front was so adapted that it seemed natural to rest the end of the pergolas upon half-length columns, of a decorative motive, to be seen from the street. The other posts consisted of simple rectangular boxes with plain moulded caps and bases, so constructed that a zinc lined flower box of considerable cubic contents was let in at the top. This provided for an immediate growth of vines on the rafters, in addition to the vines planted in the flower boxes at the



GENERAL PLAN OF ROOF



LONG SECTION THROUGH ROOF GARDEN SHOWING ONE PERGOLA

base, which would entirely cover the pergolas in one year's time. The bare and unfinished elevator shaft presented a problem no sooner realized than solved.

The exterior being rough stucco, a capping of red Spanish tiles transformed it into a picturesque tower, and by means of painting the entrance and machinery doors green, placing trellis at the corners and a long flower box on the iron landing of the upper door it becomes rather a feature than a detriment, and

the design for that portion of the roof was complete. Perhaps it seems not unlike the dreams of a universal language or permanent peace among nations, or other Utopian ideas, this vision of gardening the cities, but the means of achievement are so simple, the results so gladdening and the possibilities so ever-present, that one is disposed to look hopefully at our sky-lines and see in the mind's eye, green fringes of planting and graceful pergolas where only ragged chimney-pots stand up in raw silhouette to-day.

A Singular Prejudice

By SEYMOUR COATES

WHY is it that many persons engaging in building operations regard the fees paid to the architect as money invested which will fail to produce an adequate return? From whatever point of view this subject is considered such position seems to be without foundation. Of course every calling has within its ranks some unprincipled members. But one black sheep should not condemn the whole flock. It is safe to say that in the architectural profession will be found a larger percentage of members, who are true and wholly loyal to the interests of their clients, than in any other one.

There are many ramifying channels through which the architect's influence travels, which make for the conservation of his client's money and secure for him honest value in the completed structure. The years of theoretical study and practical experience enables the architect to plan his building so that all available space is utilized to the best possible advantage of the purposes to which it is to be put, and to so design its construction that no unnecessary expenditure for material is made, preserving at the same time a proper factor of safety.

In the matter of selection of materials the architect's advice is invaluable. His knowledge of them, based upon frequent trials and tests, enables him to separate the "sheep from the goats." This often results in a direct saving of money, as well as greater satisfaction in the end, as it is not always that the costliest articles are the best for a specific purpose.

In the supervision of the work the architect is literally the watch dog for his client. His certificates stating that the materials specified have been used, and in the quantity and manner intended, are documents of decided value to the owner, and are only issued after such thorough inspection and supervision of the work as it progresses, as fully warrant the statements.

Another place wherein the architect minimizes possible annoyances and consequent loss for his client

is through his acquaintance with contractors, and his knowledge of their habits, ability and responsibility. No amount of indemnity bonds will make a thorough mechanic out of an indifferent one, nor will they convert an unprincipled one into a man of honor.

It was reported at the time of the erection of one of the lower Broadway skyscrapers in New York City, quite a prominent one too, that the parties supplying the "sinews of war" for its construction had the plans "expedited" before ratifying contracts for various portions of the work. It was found that in the matter of steel alone, the construction company, whose engineers and architect had prepared the working drawings, had an excess weight of nearly fifteen per cent of structural steel beyond the amount actually required, even allowing an excessive safety factor. Now, whether this percentage of metal would have found its way into the structure, or its money equivalent find its way into an itching palm, remains a question, in which one may find food for thought.

By architect, above, is meant the practitioner, whose choice of profession has been made because of the possession, primarily, of those marked qualities which are almost invariably found united in the make-up of successful members of this profession. Given, artistic feeling and technical training, he must possess in addition thereto the "social instinct," must be a "good mixer" and have the patience of Job.

The architect who has a true love for his work and who is imbued with a desire to make every production, whether large or small, a lasting monument to his ability, and integrity, will put the interests of his client at all times, beyond every other consideration, realizing as he must, that no recommendation is so strong as that given by a satisfied client who has "been shown."

It is a very safe assertion to make that he is indeed an incapable or dishonest architect who cannot save to his client several times the amount of the regular commissions, which he receives for his services.

Poisonous Woodland Herbs

By ANNIE OAKES HUNTINGTON

IN the rich, cold forests of the North a most charming little, bulbous herb is found, under the shade of the trees where the ground is damp, and the moss is thick and green. This is the wood sorrel, *Oxalis Acetosella*, a plant which grows so close to the earth that the stems frequently run under the ground, and its foliage forms a light carpet. It has small flowers which are delicate and pretty, with five white petals veined with rose-pink, and the leaves are an attractive shade of pale green, covered with scattered brownish hairs, and divided into three clover-like leaflets. They have a strange habit of sleeping at night which has attracted much comment and interest. During the day the leaflets are spread out flat to the light, but as evening comes on each leaflet gradually droops downwards, and closes in, until the undersides almost touch the foot-stalk. The leaves remain in this position through the night, and when the sun rises in the morning, they slowly open, and spread out flat again. Darwin made many experiments in what he called the "nyctitropism of leaves," and gave as the most probable reason for the phenomena the fact that by this protection the upper surfaces are kept from being chilled at night by radiation. Linnæus, the famous Swedish botanist, the "Father of Botany," as he has been called, was the first to devote an essay to this curious sleep of plants, and ever since then a great deal has been written on the subject.

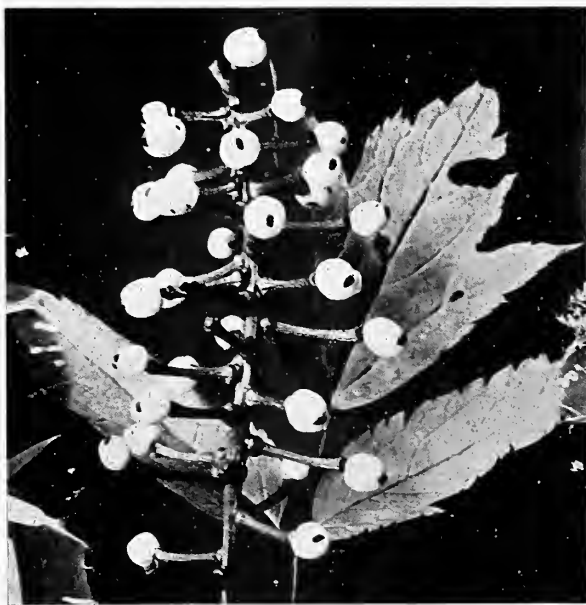
The wood sorrel is found from Nova Scotia to the mountains of North Carolina in the Eastern States, and also in Europe, Asia, and North Africa. The Italians call the plant Alleluia, probably in reference to the tri-foliate leaves, which stand as a mystic symbol of the Trinity, and it is in connection with its flower-portraits in the sacred pictures of the Italian masters, that Ruskin says: "Fra Angelico's use of the *Oxalis Acetosella* is as faithful in representation as touching in feeling. The triple leaf of this plant, and white flower, stained purple, probably gave it strange typical interest among the Christian painters. Angelico, in using its leaves mixed with

daisies in the foreground of his Crucifixion, was perhaps thinking of its peculiar power of quenching thirst."

The wood sorrel has an agreeable sour taste due to the poisonous binoxalate of potash which the plant contains. Oxalic acid, a pungent, bitter, poisonous, acidulous salt, is prepared from the plant, and is sold in the shops as salt of sorrel, used for removing iron rust and ink stains from linen.

As the season advances and the woods take on the peculiar hushed stillness of midsummer, the tall, white racemes of the black cohosh, *Cimicifuga racemosa*, make their appearance.

The plant is a tall, erect perennial herb, from three to six feet high, with large leaves divided into smooth thick leaflets,—the leaflets themselves often again divided into little leaves,—and with soft, feathery spikes of white flowers growing erect from the lateral branches. The fruit is an egg-shaped capsule containing numerous flat seeds. The root is bitter and poisonous, and at one time was used as a household remedy for rheumatism and other diseases. If it is taken in large doses it produces vertigo, nausea, and a lessening of the action



THE BERRIES OF THE WHITE BANEBERRY

of the pulse. Closely allied to the black cohosh the white baneberry, *Actaea alba*, is another herb found in the woods, with poisonous underground parts. It has feathery white flowers something like those of the black cohosh; but unlike the tall, wand-like, elongated racemes of that species, those of the baneberry are short and small. The leaves are twice or thrice-compound, and the erect clusters of fruit invariably draw attention by their oval, porcelain-white berries, marked with a round, dark spot. The berries have been likened to the eyes which children gouge from the heads of their china dolls, and the analogy is perfect. Both the white baneberry, and the red baneberry, *Actaea rubra*, a species with larger flower clusters, and red berries,—have roots which contain poison, and which act on the human system when taken internally as a violent purgative.

The Culver's root, *Leptandra Virginica*, resembles

(Continued on page 5, Advertising Section.)

Garden Embellishments

By LILLIAN HARROD

JUST as a house, however perfect it may be in style and construction, must have furniture to make it homelike and comfortable, so a garden, beautiful in its wealth of flowers and shrubs though it may be, requires certain accessories to give it that pleasant, inviting air which is so essential for its success. The early garden makers among the Greeks and Romans realized the truth of this fact and consequently made their belief manifest through the wonderful fountains, vases, and statuary with which they embellished their grounds. Many beautiful gardens of more modern origin bear traces of the same artistic spirit displayed by the ancients, but of late years there has apparently been a decline in this respect. Too little attention has been paid to the proper furnishing of the garden and as a result it has lost much of its fascination and charm.

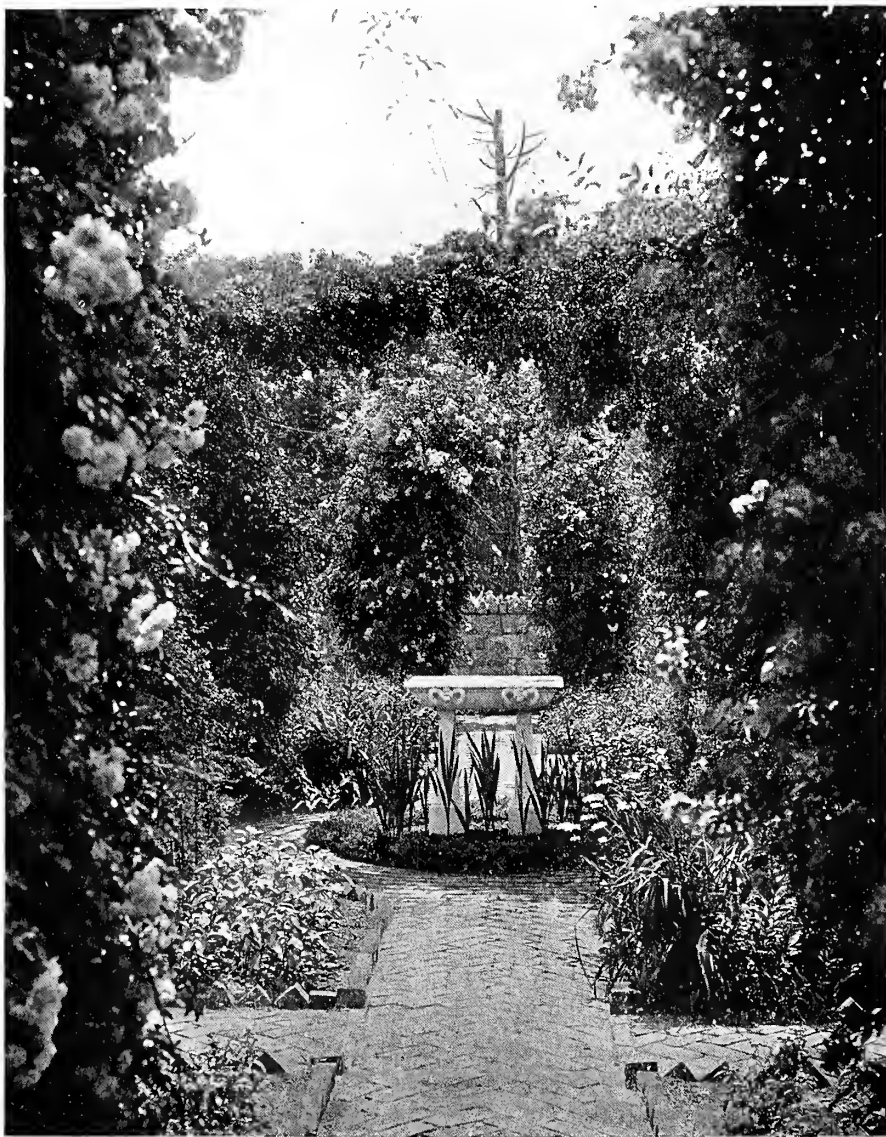
This has been especially true of our American gardens, for it is only within a comparatively few years that we have commenced to appreciate the great possibilities for enjoyment and comfort which they offer. It may be that the prevailing fashion of copying old English and Italian gardens, as well as the delightful old-fashioned ones of colonial days, has brought about this change. At all events, people are certainly arranging their gardens after a more sensible plan than formerly; not that

they are less beautiful, but rather more attractive, since their furnishings render them most charming outdoor living-rooms for summer use.

Among the more useful types of accessories now in favor are garden seats, which are to be found in a countless variety of styles. Even the tiniest plot is not too small to contain a simple bench attractively placed in some shady corner, while the stately, formal garden, which graces the rich man's vast estate, cannot be called complete without its dignified seats of stone or concrete. For the informal home garden there are suitable seats in many attractive designs. Where a rustic effect is desired, cedar and locust with the bark left on may be used with excellent results. Cypress also makes satisfactory furniture for garden use and, if well painted and cared for each

season, it will do service for a number of summers.

For those who prefer a more durable material but cannot afford expensive stone seats for their gardens, concrete makes an excellent substitute. Simple benches of good design may be purchased at reasonable prices and their soft natural coloring contrasts well with the varied hues of flowers and shrubs. Elaborately ornamented seats of marble are occasionally seen, but rarely outside of the most strictly formal garden. Even there they must be in perfect accord with the other decorative



A BIRD BATH WITH CHARMING ENVIRONMENT



[CARVED POSTS, LINTEL AND WELL CURB

details, for otherwise they are in bad taste. A frequent companion piece of the garden seat is a table of some sort. This convenient bit of furniture usually corresponds in style to the seat near which it is placed, although contrasting designs and materials appeal to some people as being more desirable. Stone or concrete is far more satisfactory than wood for this purpose, since a table top of the latter material soon becomes warped unless carefully protected from the weather.

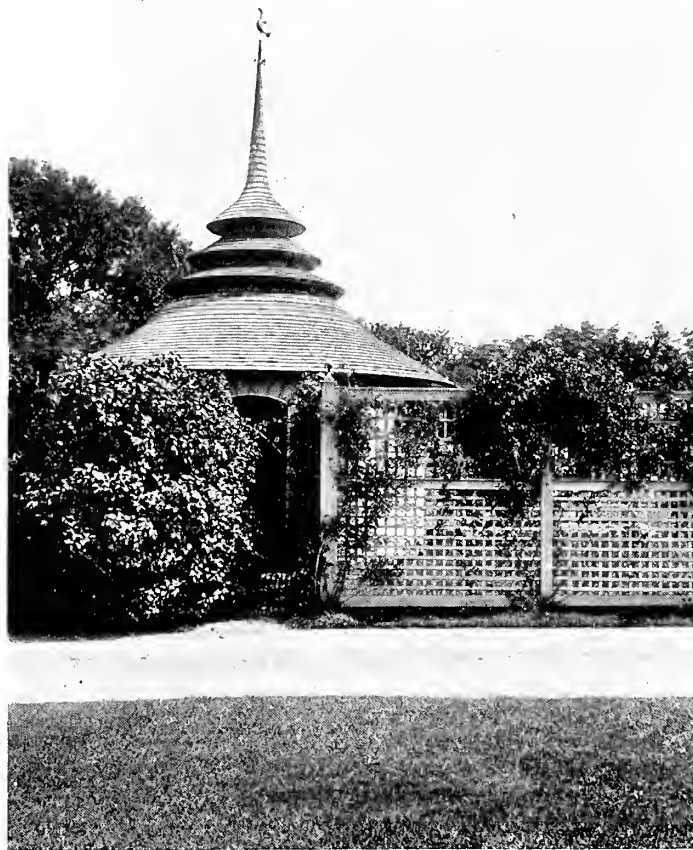
The effectiveness of the most attractive furniture may be entirely spoiled by the wrong placing, however. The essential point in selecting its location is that the spot chosen shall be the one best adapted for that purpose. There should be a sort of inevitable fitness between these accessories and their surroundings; otherwise the beauty and comfort of the garden are in no way enhanced and the very object for which the work was planned is defeated. The ideal location for a seat and table is a cool, shady spot, where one can find welcome shelter from the sun on a hot, sultry day and spend a comfortable hour with a book, or chat with a friend over a refreshing glass of one's favorite summer beverage.

The influence of far away Japan may be seen in the pretty little tea houses which are springing up in so many gardens at the present day. These picturesque

affairs, invitingly situated at the end of some flower bordered path, or seen through a vine-clad pergola, are delightfully suggestive of small informal gatherings. So also are the little summer-houses which one so frequently comes upon, nestling in some quiet corner, half hidden by masses of bloom and graceful foliage, or perched, perhaps, after the fashion of an old English gazebo, upon some elevation commanding an extensive view of the garden and surrounding country.

In style of architecture these garden-houses vary infinitely from quaint rustic shelters, thatched with straw or fragrant pine needles, to miniature temples of classic design. In furnishing and equipment they also differ widely, for while some contain only a few simple benches, many of the more pretentious ones are so conveniently arranged and fitted up that it is an easy matter to serve a dainty chafing-dish supper, or entertain one's friends at an afternoon tea even on a rainy day. Indeed, one occasionally finds a garden-house so well constructed that it may be used with comfort on sunny days all through the winter months.

Not a few gardens owe their attractiveness in part to the beautiful arbors and pergolas which embellish them. The arbor is by no means a new-fangled accessory, nor is the pergola, for that matter, but the



AN ORNAMENTAL TOOL HOUSE

Garden Embellishments

introduction of the latter into this country is of more recent date. This arrangement of pillars, cross-beams and rafters, which we have borrowed from the vineyards of sunny Italy, often constitutes one of the loveliest features of the garden, when, draped with delicate wistaria or hardy climbing roses, it arches a well-kept path. Placed against a high wall or the side of a house, such a structure is also effective. It should be remembered that a pergola, like every other garden ornament, must have a reasonably good excuse for existing, else it becomes superfluous and serves to mar rather than augment the beauty of the scene.

Among the more purely ornamental accessories fountains claim an important position. To lovers of water gardens they make a distinct appeal, since their basins make an admirable setting for aquatic plants of all sorts. Goldfish, too, will thrive in their shallow pools and amply repay one for the trouble of obtaining them by keeping the fountain free from that tantalizing summer pest, the mosquito. Fountains and basins can be purchased in a number of different materials, but concrete, the happy medium between inartistic iron and expensive stone, is perhaps the most satisfactory. Rough stone laid in cement is sometimes used where a rustic effect is desired and makes an attractive appearance. The method of treating the edge of the pool depends upon the



A BEAUTIFUL PERGOLA AND A SICILIAN VASE

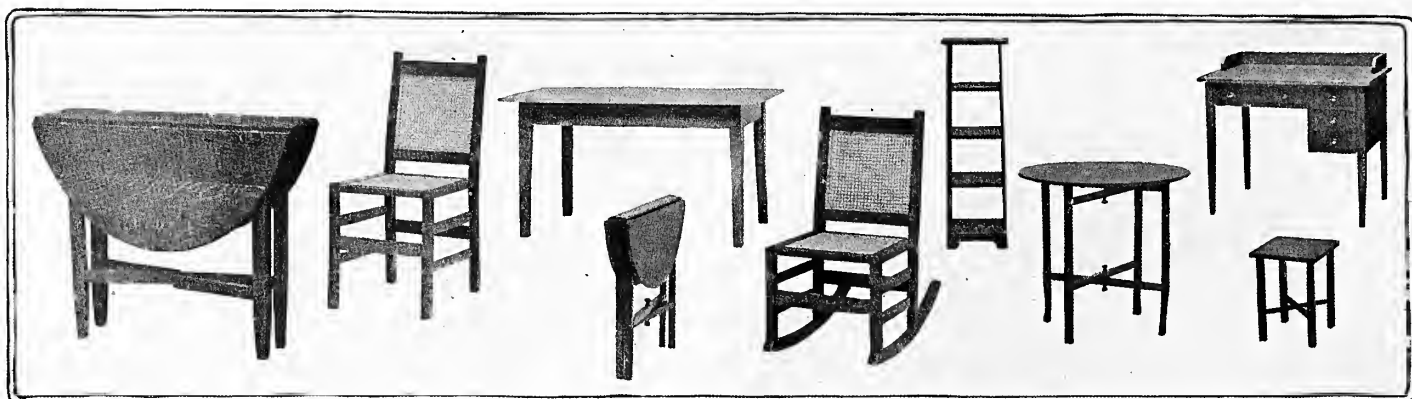


STONE VASE, PEDESTAL AND BIRD BATH

owner's personal taste, of course, but except in the most formal gardens the stone curb may usually be omitted and a simple edging of sod or a border of dainty bog plants take its place with good effect.

Should there chance to be an old well in the garden, it can be transformed into "a thing of beauty," and incidentally be made "a joy forever," by the addition of an artistic and appropriate well-head. The grotesque stone lanterns, which were shipped to this country from Japan in large numbers during the late war with Russia, likewise make unique embellishments and, when lighted at night by means of a lamp or by electricity, they lend a fascinating air of mystery to an otherwise unlighted garden. Vases, both of concrete and stone, are always welcome additions, but they should be simple in design and must be carefully distributed.

Sun-dials and gazing-globes possess a charm that is peculiarly their own and, if properly placed, they add much to a garden's effectiveness. In company with such old-fashioned ornaments one might quite naturally expect to find a picturesque bee skep or a cosy little bird-house, and it often happens that one is not disappointed. So, although the day of the crockery dog and the iron deer is past, the use of garden embellishments has in no way decreased and we believe that its end is still many years distant.



Furnishing a Portable House for \$150

Proving by Actual Figures How an Inexpensive House May be Made Artistic and Comfortable for This Sum

By JAMES JOHNSON

TO the economist, whether he be so from necessity or choice, the portable house as a summer residence makes strong and worthy appeal. The precedent of simple living is established by the mere fact of such occupancy and, therefore, only the most inexpensive furnishings are suitable, and this extends even to the clothes one wears and the entertainment one may offer one's friends.

It will then be readily realized for true economy and the real Simple Life, one can do no better than live in a portable house. The log house of the mountain camp and the wide eaved bungalow of the seashore, have been so elaborated and changed from their original simplicity that little save the name remains to remind one of their humble origin.

Not so with the little house which is put together in sections, and may be entirely in place in the evening of the day which saw its beginning. A very small house of this kind may be bought and set in place for \$150, and these dwellings are so planned that like our old friend, the sectional bookcase, they may be "added to" indefinitely. For \$500, however, one may have a house which two or even three people may occupy with comfort during the summer months.

Such a house may be set in place by ordinary workmen, as skilled labor is not required, and in this there is a decided saving. The house may be placed on the ground, on blocks, or posts, or stones when only to be used during the summer months. Where all the year round residence is anticipated permanent foundations should be supplied.

It is possible to secure these houses fitted out with folding beds. This is a very good plan where economy of space is necessary and lessens the cost of furnishing. The unplastered walls may be lined with cheese-cloth stretched tautly and nailed to the

uprights; to this the paper is applied. The rooms in a house of this kind may be arranged to the convenience of the occupants, using sectional partitions. The ceiling may be of wood, tongued and grooved, and should be left in the natural color, finished with a dull varnish.

An arrangement of the floor space which has been found convenient provides a living-room ten feet four inches by nineteen feet. This room is fitted with a folding bed at one end, and serves as dining-room and general living-room. The table is placed in the end near the door leading to the small kitchen. At the right of the entrance—which is directly into this large room—is the door into the bedroom, and opening from this back of the kitchen the bath-room is placed.

The walls of the general living-room may be covered in a rough surface paper in a shade of dull gray. The wood trim should be stained dark brown; the ceiling and floor left in the natural color, the former of white pine, the latter of Southern pine showing a much stronger yellow tone than the ceiling and treated with a tough transparent floor varnish.

The woodwork of kitchen and bath should be left in the natural and finished with a varnish impervious to heat and moisture.

Where the whole southern end of the room is set with windows, the curtains should mark each division with one hung at either end of the row. Across the top a slightly full valance about eight inches in depth should be used, the curtains extending only to the sill. A crêpy cotton print, showing green and gray storks,—picked out with bits of black and yellow, flying across a white ground is a strong and decorative design and would make an effective choice for the curtains of this room. This fabric is inexpensive and can be readily washed without losing its color.

Furnishing a Portable House for \$150

The same material should be used for chair cushions and to border a table cover of green linen.

A corner cupboard should be built in the dining-room end and utilized to hold a set of cottage dishes, gaily decorated with red and yellow tulips and green leaves. Such a set of sixty-two pieces may be purchased for \$6.00.

The drapery materials, cushions and table covers for this room would cost \$7.00. In the center of the long room a kitchen table might be placed; in size sixty inches by thirty inches, this would cost \$3.38. The base and legs are of hard wood and can be finished to suit the furniture of the room. This table wearing the green linen cover would introduce a pleasing bit of color. On it a low glass lamp should find a place with a spreading shade of wicker, lined with dull green silk. The lamp and shade complete would cost \$4.60. Also this table could be utilized for books and magazines, and a large bowl of grey pottery holding dogwood blossoms, or other woodland flowers, would prove decorative.

Grass fiber rugs in sizes eight feet by ten feet and four feet six inches by seven feet six inches would supply the necessary floor covering. These rugs show a clear clean green with bits of yellow-tan introducing the design. The quality of the fiber is excellent and they are durable. The price of the larger rug is \$5.75 and the runner is \$2.50.

A round dining table with drop leaves of oak, in size forty inches by thirty-six inches, could be purchased for \$8.25. This should show a dark oak stain, the same stain being used on all furniture. Three straight chairs and two rockers with cane backs and seats would be serviceable for use in this room, the straight chairs, \$3.40 each, the rockers, \$3.75. An easy chair of willow, with half back and seat cushions covered with the same fabric as that used for the draperies, should be added.

A long settle built under the south window and made comfortable by a mattress pad upholstered in plain green denim would look well. This should be well supplied with pillows covered with the fabric showing the stork design.

A small folding table of oak, costing \$3.00, would prove useful as a card table or in case of extra guests. The magazine stand, costing \$4.50, may also be utilized to hold a pottery jar filled with wild flowers or branches of blossoming trees.

The charm of the finished room would be great for no single incongruity would appear. All is simple and practical as well as inexpensive, but of color and form one might feel the best had been chosen for its decoration and furnishing. The paper required for this room would cost \$4.00.

A blue paper with branches of cherry blossoms and small brown birds flitting through the design would make a charming background for the simple

fittings of the bedroom adjoining. The dimensions of this room are ten feet by ten feet four inches. The built-in folding bed is especially advantageous in saving the much needed space. A dresser with a mirror costing \$12.75, a chest of drawers at \$4.50, a clothes tree at \$3.75, a small table and two chairs, which could all be purchased within \$10.00, would complete the furniture.

Two rugs, in size three feet by six feet, might supply the floor covering. These woven in two tones of blue and white like the old-fashioned rag carpet would fit well into the picture, and cost but \$3.50 each. White cheese-cloth curtains with a delicate stencil design in shades of blue about the edge would drape the windows attractively.

The bath-room is sufficiently long to allow space for a small clothes closet. A bath rug and cheese-cloth curtains, with a mirror set above the stationary washstand, are the really necessary furnishings for this room, and could all be bought for \$3.50.

For the kitchen the expenditure may be increased or lessened as the needs of the family require. A kitchen table for \$3.00, two kitchen chairs at \$1.50 each, a built-in corner cupboard, and a wire screened press at \$4.00 would make a good beginning. The oil stove which would probably supply the most convenient mode of cooking, the day's work of the carpenter and the lumber required for the two corner cupboards, the floss and excelsior from which the cushions, seats, and pads may be made, together with the purchase of the necessary cooking utensils, would be fully covered by the remaining \$21.82.

A tabulated list of the furnishings follows:

LIVING-ROOM	
Dishes	\$ 6 00
Draperies and table covers.....	7 00
Kitchen table.....	3 38
Lamp and shade	4 60
Rug	5 75
"	2 50
Dining table.....	8 25
Three straight chairs @ \$3.40	10 20
Two rockers @ \$3.75	7 50
Willow chair with cushions	5 00
Folding table.....	3 00
Magazine stand	4 50
Paper	4 00
	\$71 68
BEDROOM	
Dresser	\$12 75
Chest of drawers.....	4 50
Clothes tree.....	3 75
Table and two chairs.....	10 00
Two rugs @ \$3.50	7 00
Paper	5 00
	43 00
BATH-ROOM	
Rug, curtains, and mirror.....	3 50
KITCHEN	
Table	\$3 00
Two chairs @ \$1.50	3 00
Wire screened press.....	4 00
	10 00
Incidentals	21 82
Total.....	\$150 00

(Continued on page 6, Advertising Section.)

Something About Window Boxes

How to Make and How to Care for Them

By L. J. DOOGUE

A FEW words about window boxes are very pat just at this time. In the spring every one feels the necessity of getting out into the garden and digging. The man with the garden goes there but the man in the up-to-date flat must content himself by doing his gardening in his windows. Unfortunately the matter of window floral decoration is not seriously considered. A person in one house puts out a few boxes and fills them with any old thing regardless of the suitability of the plants. In the next house, desiring to surpass the horticultural aspirations of their neighbor, they put out boxes and all goes merrily. Then these people go away for the summer and the boxes are allowed to take care of themselves. The result is easily imagined. About the middle of the summer the boxes look little better than a bunch of weeds at their best. In Europe they do this work better than we and the sight of the houses in the early spring is one to be long remembered. There is no reason why the work cannot be done as successfully here as there. It can be—with a little thought.

If you want flowers in your windows you must remember that plants need soil in plenty to make their growth and that a small box with a lot of plants cannot look well but for a short time unless new

earth and nourishment is supplied. That boxes should be lined with zinc and an outlet with a cork will save the possibility of splashing the windows below when watering. Boxes for the veranda should be large to hold plenty of loam. Make the loam



The attractive portion of this box is the Iceland Poppies
Remove them after flowering



A poor combination. Looks well at first but the crowded planting will in time spoil it.
Do not crowd your boxes

rich; loam with manure, old sods, leaf mold and bone meal and give frequent waterings.

If you want window boxes take it up with your neighbor and then make it a street affair and get everybody interested. In this way you reach a harmonious understanding and the result will be pleasing in a scheme of window decoration worked out for the immediate neighborhood, rather than for individuals. By working up a community of interests the houses can be made attractive during the whole spring, summer and fall. In filling the boxes keep to the idea of a few kinds of plants in each box. A box of

Something About Window Boxes



ATTRACTIVE BOXES OF FUCHSIAS, ACALYPHAS, BEGONIAS, AND ANTHERICUM. BOXES MUST BE LARGE

many kinds may look well at first but after a few weeks your artistic scheme of decoration is hopelessly lost.

Almost as important as good loam is water. Window boxes need lots of water, and then a little more and this to be repeated daily in warm, dry weather. Towards the middle of the season the nourishment in the soil will be sadly depleted. Dig out some of the loam and put in fresh. Make it rich and add a dash of bone meal. If conditions are such that you can do so, water occasionally with manure water. If your plants are crowding, take out some. And don't forget to water.

If a number of householders join in the window decoration movement it would make the price of boxes comparatively cheap. Have a carpenter do the work; make the boxes fit the windows and make

them large enough. Any sort of old box is not good enough for this work and besides a well-made box will last while a poor one will be apt to pull apart and let your decoration down on to the heads of unappreciative pedestrians.

After the season is over take down your boxes and store them. But if they are fastened permanently, at least remove the loam. Many leave their boxes out, often insufficiently secured, with the soil in them. This is not only bad for the boxes but makes possible a suit for damages when the extra weight from snow and ice causes a box to fall. Just look around during next winter and you will be surprised at the number you will find. It is surprising how many leave their boxes out. What to put in the boxes? Most anything, only don't overcrowd them. And don't forget to soak them, often.



A box filled like this, with geraniums and streamers, will be attractive during the entire season



Use hardy plants for an early start. Remove these when through flowering and substitute others

Berry-Bearing Shrubs

BY MARIE VON TSCHUDI PRICE

PART I

COMPARED with the cultivation and knowledge of shrubs in Great Britain and on the continent of Europe, not omitting Australia and Japan so rich in shrubs, America is far behind and has much to learn of their usefulness and beauty. Our native shrubs are not so numerous and in many cases not so beautiful as those of the Eastern Hemisphere, but many of the foreign varieties have been introduced and grown with successful results and demonstrate that there is no more pleasing group of growing things than shrubs. They tempt the amateur as well as the professional gardener to seek a more extended acquaintance with them. They are easy to cultivate, useful, highly ornamental and have an infinite variety of charm, a charm that commences when their colored branches begin to burgeon and which continues month by month while their flowers bloom, their dark green leaves change to vivid reds and yellows and the last one falls revealing their glowing fruits.

Miniature trees, some growing to the height of twenty feet or more are seen among the hollies. Their greatest beauty is to be found among the smaller and even dwarf varieties, both of the evergreen and deciduous species and especially attractive are those shrubs that bear fruit ranging in colors from light yellow, orange, white, black, blue and many shades of red from pink to deep crimson and retain them until the buds of another spring are putting forth on the leaf denuded branches. There are also many beautiful shrubs that do not bear berries but it is proposed here to mention only those valued for their richly colored fruit in winter, attractive when the landscape is bleak and gray or white with whirling snowflakes.

Among the ornamental and hardy evergreen shrubs of interest are the *Skimmias*, so called from a Japanese word signifying "hurtful fruit," but as the birds eat them, the warning in their name must be intended for man. They are easily cultivated in peat or rich loam and are increased by cuttings planted under glass. The best varieties are *S. foremani*, *S. fortunei* and *S. Japonica* and the brilliant red berries of the first named species will remain bright on the branches for two years if the birds do not trouble them. This is a gentle hint to all bird lovers to cultivate such shrubs having winter berries that the little brothers of St. Francis may eat and be merry. Of the natural order *aquifoliaceæ* the *Skimmias* are of the same order as the hollies and belonging to the rue family (*rutaceæ*) they can claim kindred

to the genus *citrus* to which the orange and lemon, the prickly ash and hop trees belong. Producing an abundance of white flowers, delightfully fragrant, they are beautiful in appearance and leave a pleasant memory, unlike the common, garden variety of the rue family "emblem of bitterness and sorrowful remembrance," natives of Japan and the Himalayas as only a few of the half dozen species are in ornamental cultivation. They do not thrive in the open further north than Washington City. South of the District of Columbia they may be used to advantage for borders and are valuable shrubs to be planted in cities as they are not affected by smoke. Cultivated in greenhouses some varieties bear two harvests of fruit in a season and on this account, they make beautiful pot plants growing well in a sandy compost of peat loam. The *Skimmia Japonica* has the flowers blooming beside the ripened berries, suggesting the orange and lemon trees distinguished also for this charming characteristic.

Among ornamental evergreen and deciduous trees and shrubs, conspicuous during the winter for black, red and sometimes yellow fruit, the hollies should be widely cultivated, their height in their native habitat placing them among the trees and their shape and size under different conditions among the shrubs. They are to be found in the North and South temperate zones, in the tropics and radiate in all directions from South America, their seeming center of distribution. Holly, whose patronymic is *Ilicineæ*, belongs to the genus *ilex* and is a member of the great *aquifoliaceæ* family group having needle or thorn-pointed leaves. The wizardry of nature having transformed the long lobes of the oak-leaves into spiny terminations or changed them into narrow and pointed leaves, the holm-oak of Southern Europe (*Quercus ilex*) and the live or evergreen oaks of America, with their spiny-tipped leaves, are among their well-known kindred and the hollies seem to be a remote connecting link between the genus *ilex* and the genus *quercus* to which the great oak trees belong.

The hollies grow to the best advantage in soil rich and well drained and the evergreen varieties in situations partially shaded from the sun. The evergreens should be transplanted in the early autumn when the young wood has ripened or in the early spring before the new wood commences to grow. They may be increased by budding or grafting on other varieties and cuttings of the ripened wood will root in a sheltered place or under glass. They may be trained or clipped into any desired shape, used

Rugs for the Country House

for hedges or in groups and they even submit with patient fortitude to that cruelty to shrubs called topiary work and disguised under the name of a celebrated Roman landscape gardener who practised it. Their slow growth, however, deprives the hollies of a more extended popularity, but it should not, for they richly reward the care and time required to develop their beauty and usefulness. By this slow growth their wood becomes so close grained as to be a rare imitation of old ivory in texture and color. Also light in weight and tough in quality, the wood of many of the arboreal species is susceptible to a high polish. This makes it valuable to art and craft workers and these should unite with the arborist as well as the gardener to further a more extended cultivation of the hollies.

America has fourteen native species, but the one European species (*Ilex aquifolium*) of which there

are more than one hundred and fifty distinct varieties, is far the most beautiful. The holly, especially the English species, has delicate white blossoms that appear in June and ripening into brilliant scarlet berries that mingle with its lustrous evergreen foliage it becomes a conspicuous figure in a winter landscape.

Some of the foreign species are hardy as far north as New York and Boston and there should be no prejudice against giving many of these worthy foreigners full naturalization papers after a while and making them a valuable addition to America's great republic of trees and shrubs.

Ilex opaca, native American or white holly, is an evergreen found in moist woodlands from Maine to the Gulf States, west to Missouri and southwest to Texas; it adapts itself well to the dry, sunny and even

(Continued on page 6, Advertising Section.)

Rugs for the Country House

By H. CONNOP

THOSE interested in the decoration and furnishing of the country house will like to know of a new type of rug recently put on the market. In fact, there are several different styles of rugs hand woven in the workshop of a certain guild of workers, which fill the requirements for durable, artistic, and simple effects in floor coverings, and are well within the reach of the most modest pocket-book.

The original idea of this fabric was taken from New England and some of the rugs are patterned after the colonial rag carpet, though some show Arts and Crafts decoration. These are made on hand looms and finished either in wool or cotton, or partly of both, and present a great variety of shade and weight.

Many of these are particularly appropriate for colonial rooms, and also for interiors of the German artisan as well as the modest English type of cottage. Like other artistic household furnishings these rugs are the result of woman's thought. The weave is somewhat different and decidedly superior to that of our ancestors, and while adopting what is the best in their work in color and design, those made to-day leave little to be desired.

One other important characteristic of this weave is that the colors are sun proof. From the workshop one may obtain cards showing the numerous colors and various shades of each in which these rugs may be had. They can be made in almost any size desired, and are carried in regular sizes from two feet three inches by four feet six inches to twelve feet by eighteen feet. This stock comprises carefully selected shades of plain brown to tan, green, blue, and dull

old rose to mulberry. Any shade of color which is necessary to harmonize with the decoration and furnishing of the house can be secured on special order in about ten days time. The rugs weigh four pounds to the square yard.

The charm, variety, and harmony of coloring cannot be achieved in any other rugs at so low a price. From the several styles made in this workshop suitable selections can be found for every room of the house and for the porch as well, and one of the serious difficulties the amateur encounters in house furnishing may be entirely obviated by using these hand woven rugs throughout, allowing the floor covering to strike the dominant color note for all rooms.

The rugs best suited to the porch are made from camels' hair in the natural color and are reversible. These rugs can also be made up in any color combination required if it is desired to use them in the interior of the house. They will be found especially serviceable for hall use.

A den in which the paneled wainscot and beams of the ceiling are of yellow pine stained a dark and soft green, and given a dull finish, could have the rough plaster walls above the wainscot painted in a shade of yellow tan,—this to be finished at the ceiling line with a paper frieze showing green trees against a yellow sky line. At the casement windows hangings of self-colored flax, stenciled across the lower edge in a row of quaint little green trees, would be effective. The furniture in a room of this kind should be on simple straight lines after the so-called mission or craftsman type, and with this the camels' hair rug would look exceedingly well.

A Bayside Bungalow

A \$500 House on a \$10,000 Field

BY DANIEL H. OVERTON

THE bay beside which our bungalow is built is Southold Harbor, a beautiful branch of Little Peconic Bay, at the eastern end of Long Island. The site is a four acre field, on the shore front of Southold village, the oldest settlement on Long Island. The field is on a terraced bluff about twenty-five feet above the water, and is surrounded by four rows of cottonwood, elm, and maple trees, set out by the owner nearly thirty years ago. The owner happens to be my wife's father, and that is why we have the use of this large and beautiful field. The only other building on the four acres is another bungalow, an old workshop, which was moved over from an abandoned lumber yard, and converted into our first attempt at a bayside bungalow. We enjoyed this first building so much as a partnership affair that it led to the building of another so that each of the two sister-families in the partnership might have a summer camp upon the field.

These two cabins now nestle side by side beneath the cottonwood trees. We call the older one "The Bluff House," and the new one "The Cottonwood," which I now describe.

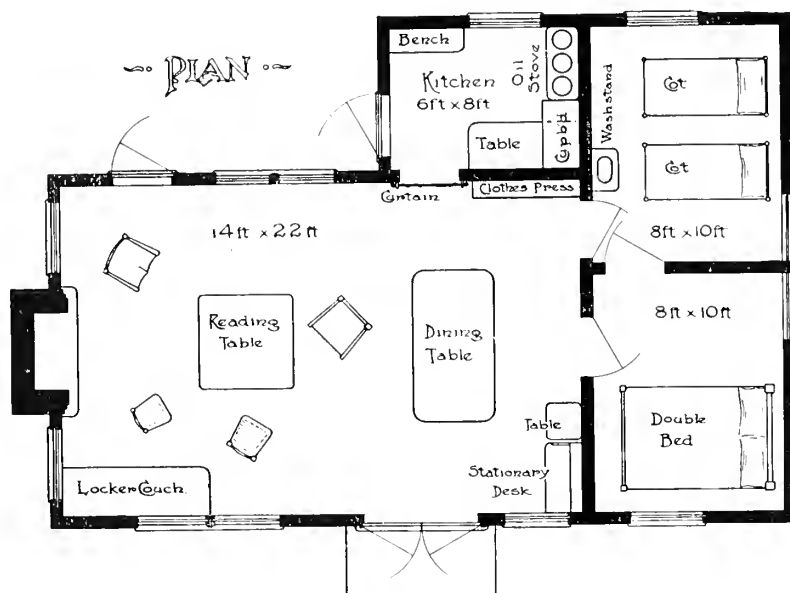
The "Cottonwood" is a one-story frame building set on a foundation of locust posts. It is fourteen feet wide, and thirty feet long, with an extension on the rear six by sixteen feet. The sides are eight feet high from the floor to the rafter plate except in the back of the extension which is only six feet. The

roof is of cedar shingles, and has a rise of five feet above the level of the rafter plates. The sides are covered by the best white pine, six inches wide, and the floor is of six inch spruce. There are thirteen windows, thirty-three by thirty-four inches, in the building. These are thirty-four inches above the floor, giving a splendid view seaward or shoreward as one sits or stands inside. There are large double doors at the front, and two single doors at the back.

The furnishings are simple and plain, and cost \$92.85. The whole cost of the building was as follows:

Lumber, including the locust posts for the foundation,	\$197 70
Carpenter work,	43 50
Hardware,	3 27
Sash,	12 15
Screen doors,	5 56
Table in kitchen, and desk in living-room, stationary,	8 00
Chimney, brick, mortar, and mason work,	36 30
Paint and painting, putty and oil,	14 00
One driven well, and pitcher pump,	10 00
Labor of man, and cartage of lumber,	15 83
Total,	\$346 31

The interior is divided into four rooms, one large living-room fourteen by twenty-two feet, two bedrooms eight by ten feet, and the kitchen in the extension six by eight feet. In the west end of the living-room is an open fireplace forty-one inches wide, thirty-one inches high, and sixteen inches



PLAN OF THE BUNGALOW



"WATCH THE WHITE-CRESTED WAVES"

A Bayside Bungalow

deep, with the chimney on the outside of the building. The accompanying plan will give a better idea of the divisions. The interior is left in the rough, unceiled. The partitions are of planed pine. A village carpenter built the house in one week. I screened the windows, and hung the screen doors, and built some closets, and did many other little things, after the vacation began, to put the house in order.

The site is valued at about \$10,000. So we have a \$500 house on a \$10,000 field. We live outside of the house much of the time, on the water, and in the water, or out in the field about the house. The whole front of the field is our porch, and the long row of cottonwood trees are the stately pillars of our porch. The bay is our front dooryard, while acres of fertile fields are our back dooryard. Living in the crowded city for ten months of the year we appreciate and enjoy this room outside, but we love and enjoy the little house inside, too. It is so cool and comfortable on a hot day to sit with all the windows and doors open to the fresh breezes from the bay, or to the fragrance laden breezes from the fields. And then again it is so restful on a cool day, or during a storm, to start a fire in the fireplace, and sit in this cozy nest and look into the fire, or to look out and see the storm upon the sea, and watch the white crested waves come in. Even at



"THE WHOLE OF THE FIELD IS OUR PORCH"

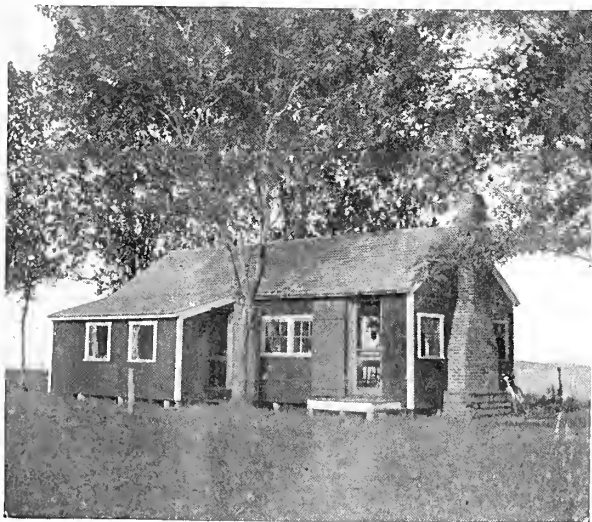


THE LIVING-ROOM WITH THE OPEN FIREPLACE

Thanksgiving time when we visit the old home of my wife which is only about one-third of a mile away from the shore, and on the main street of the village, we cannot resist the temptation to get a view of the cabin with the leaves off the trees, and to spend a part of the afternoon about a roaring fire in the fireplace of our bayside bungalow. This bungalow could be reproduced complete by anyone for

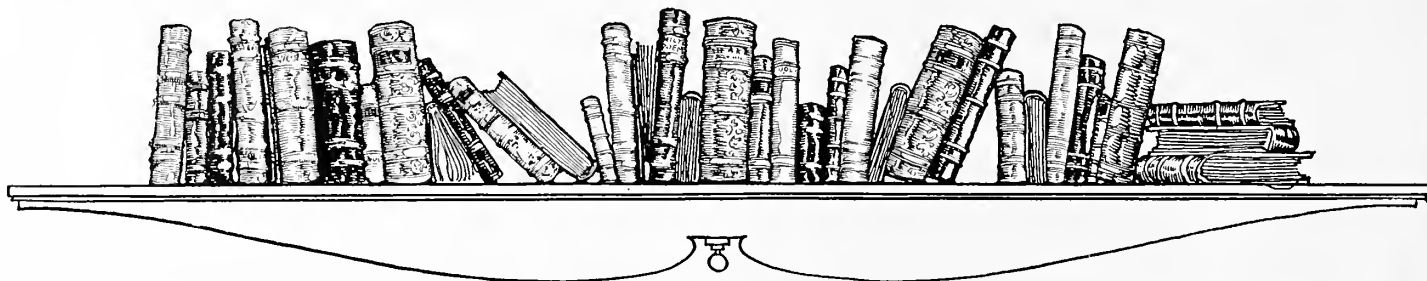
\$500. It cost us a little less than that amount because we found many useful but unused things in the garret of the old home, such as pieces of carpet which we used for rugs, and chairs which we resealed, and an old-fashioned folding table with drop leaves, which we used for a reading table. These things bought new would bring the whole cost up to just about \$500. It is a good illustration of what can be done with as small a sum as \$500.

The joy and benefit of such a life by the seashore is very great. It is a joy that abides with us the whole year round, and becomes a part of our every-day life and thought. It is a spot that centers and claims our thought not only in the summer when we are there, but in the winter also when we are away and at work in the great city. The physical benefit is an all year round asset also. We store up strength here which becomes a reserve force for the work of the whole year.



"OUR BACK DOORYARD"

EDITOR'S TALKS AND CORRESPONDENCE



The Editor, Margaret Greenleaf, wishes to extend a personal invitation to all readers of *House and Garden* to send to the Correspondence Department, inquiries on any matter pertaining to house finishing and furnishing. Careful consideration is given each inquiry, the letter and answer being published in due time as matters of interest to other readers. Where an early reply is desired, if a stamp and self-addressed envelope are enclosed, the answer will be sent. No charge whatever is made for any advice.

AS we have frequently stated in these columns it is our particular desire to take for our topic each month the question seemingly of the greatest interest to the greatest number of our readers.

The general inquiries which have come to us recently are from prospective builders. Some of these are planning to build at a date more or less indefinite, and are wisely now gathering information along the line of floor plans, exterior form and color treatment of the house, interior woodwork, hardware, tiles and general building specifications. While the choice of finish for the woodwork in the type of house they may have in mind is, indeed, important and should be given earnest consideration, nothing can be really satisfactorily settled until the character of the wood to be used in the interior trim is determined. Whether this will be cypress, birch, chestnut, or pine must influence the general color scheme, and the style of furniture which will be used in the rooms.

The inexperienced one will determine, perhaps, upon a rich mahogany stain as the appropriate finish for the woodwork of the first floor of his house,—influenced in this choice by the fact that for his living-room and dining-room he possesses some fine old mahogany pieces. His contractor will persuade him that chestnut is his best choice of wood for the finish of his house, and until he sees the stain applied he may not realize the crying mistake that has been made. The grain of the chestnut proclaims itself strongly through the mahogany stain as being far from akin to it, and the veriest amateur realizes at once the crudity and unfitness of the combination.

Birch, white wood, yellow pine or hazel might be used appropriately under mahogany stain as the surface any of these woods presents is similar, at least, to the real mahogany.

In using mahogany stain it should be borne in mind that a rubbed or semi-gloss surface is more effective than a dull finish.

To return to the unfortunate choice of mahogany

stain for chestnut to be used with mahogany furniture—the house owner may realize that conditions are not as bad as they appear, another stain can be selected. Chestnut shows most attractively under silver gray stain and this, if used, will make an unusual but effective setting for mahogany furniture. If the wall color, or covering shows similar tones to that in the woodwork the latter becomes in this way a part of the side wall treatment and supplies an attractive background for the furniture. The gray tone shown is suggestive of the weathered effect that exposed wood will assume.

Hazel wood lightly treated with a durable acid stain in light brown will closely resemble Circassian walnut. The grain of the wood under the stain shows beautifully shaded effects running from very light warm tan to rich soft brown. Under a dull varnish this wood so treated is very decorative, while it is one of the least expensive woods. The gum wood of the Southern States is very similar to hazel.

We recall a library in which this wood was used for standing woodwork, and built-in bookcases. The walls were plain in color and painted in oil with a flat finish. The shade selected was soft and neutral, something between gray and tan which is now recognized as oatmeal color. The furniture of dark brown oak, with caned backs and seats to the chairs, and two great wing chairs upholstered in dull soft blue, harmonized delightfully with the door curtains of woven tapestry fabric showing a foliage design in smoke, rich blue, soft olive green and brown. The floor of the room wore a rug of blue and brown velvet. The hardware and fixtures were of smoked brass and excellent design. Raw silk in dull blue was hung at the casement windows and completed a dignified, beautiful and restful room.

It is very necessary in selecting the woodwork for the house to realize that wood under the same general name such as ash, pine, birch, etc., differs largely in the various localities. For instance, there are white, black and brown ash, and these take the stain quite differently one from the other. Red and white birch must also be given individual treatment.

These distinctions might prove confusing to the prospective builder, were it not the policy of the best stain makers to supply not only the materials to properly finish the wood, to their customers, but full information regarding the peculiarities of the various woods; also sample panels are sent out upon request which practically show the effect of the materials upon specified woods. Pieces of the actual wood trim to be used in the house are sometimes forwarded to the makers of wood finishes, treated at their factories, and returned to the owner with complete specification of treatment to obtain the effect shown. They thus put in his hands a convincing proof to his painter that such beautiful effects are obtainable.

A dull finish such as above referred to which is durable and acts as a preservative to the wood is very desirable. There have been several such finishes put upon the markets in the last few years. One in particular is most successful as it withstands moisture and the effects of the sun and can, therefore, be safely used about the windows as it does not spot, crack or turn white. This is considered quite a triumph in varnish making as previously the greatest difficulty has been to find a material which would be impervious to these conditions.

CORRESPONDENCE

ENAMELED GREEN FURNITURE

I AM very anxious to furnish a living-room in a country house (which is to be occupied most of the year) in a way which will be appropriate and comfortable. I have had the walls of my living-room painted a flat soft green, rather light in tone, according to suggestions you made me some time ago. I have procured this paint ready mixed and the effect is most satisfactory. The woodwork of the room was also finished at your suggestion with white enamel which was given a slight tint of gray, it is really almost oyster white in tone. The ceiling is also gray and extends to the picture rail. The room is sixteen by twenty feet, well lighted and has two French windows. I am particularly desirous of using furniture which is suggestive of the Italian, the simplest type one sees with the seats and backs of wicker or cane. I am anxious to find such pieces as I have in mind, either ready finished in enamel of the appropriate shade of green or in an unfinished state, so that I may have them treated. This is possibly a vague idea, though I have seen furniture on these lines, but I am unable to find out where it was purchased. What over-draperies would you recommend for the French windows and two casement windows? I have a two tone rug in shades of tan or champagne, it is really lighter than tan. This is a hand-made rug, and if it will not make the room too colorless I should like to use it. It will, perhaps, not be entirely harmonious with the gray ceiling and

oyster white woodwork. Give me your opinion on this point.

Answer: We are pleased to send you the address of a New York shop where you can obtain the green enameled furniture with wicker. The set comprises a small divan of excellent lines, four chairs, rather squat and low and an arm chair. While the lines of these pieces are simple in the extreme there is a slight ornamentation in the form of carving which is picked out in oyster white, and yellow tan enamel. This is very effective and decorative, and looks much better than it sounds in the description. This additional color will serve to bring your rug into touch with the room, particularly if you tint your ceiling in a shade more champagne than oyster white—something between the two. Thin crinkled silk which sells for ninety cents a yard and is thirty inches wide, will make admirable curtains for your windows. We would suggest that you match the green of your walls exactly in this. For the French windows it should be run on rods set on the top and bottom of each division, and held tautly in place. At the casement windows it should run by casings on rods set on the window frame, the lower edge reaching to the sill. A three inch hem should finish this edge—this may be hemstitched if desired.

FURNISHING A COLONIAL BEDROOM

I am furnishing a colonial bedroom for which I have a quaint four poster of mahogany which is really old, a wing chair for which I desire a covering, a high-boy of some hard black wood which I cannot name, but which I should like to know. I want some quaint and appropriate straight chairs to use in this room, also a small work table, and any other piece you may deem essential. Some material in blue and white figured cotton goods for door curtains, couch cover and perhaps for the wing chair. I shall use plain white matting on the floor, and want one or two rugs. What shall I get? Shall I use a white coverlet on the bed, and what kind of curtains shall I use at the windows? I have neglected to say that the walls are covered with an oyster white, two tone striped paper and the woodwork is white.

Answer: A blue and white material, heavy in quality and rather coarse in weave, that closely resembles the hand woven blue and white of our grandmother's days, comes in striking designs of closely interwoven leaves and rushes in white on a rich blue ground, and costs \$1.85 a yard and is sixty inches wide. From this I would recommend you make your door curtains, over-draperies for your windows and cover for the wing chair. Your couch you might upholster in plain blue denim or

(Continued on page 8, Advertising Section.)

IN THE CITIES' MARTS

[Addresses of the retail shops carrying the goods mentioned in this department will be sent upon receipt of request enclosing a self-addressed and stamped envelope. Inquiries should be sent to the Special Service Bureau of HOUSE AND GARDEN, 345 Fifth Avenue, New York City.]

A LEADING shop in New York is showing a variety of attractive and inexpensive summer rugs. The Chinese porch rug made of heavy twisted straw is as suitable for first floor rooms as for the porch. The colors in which these may be purchased are blues, greens, reds and yellows. The designs are very artistic. In size six feet by nine feet the cost is \$6.25.

OWING to their substantial quality a certain fiber rug sold under the trade name of Mourzouk rug is recommended for seashore cottages, camps and yachts. In size six feet by nine feet the cost is \$10.50. The regular grass rug in size six feet by nine feet costs but \$3.75.

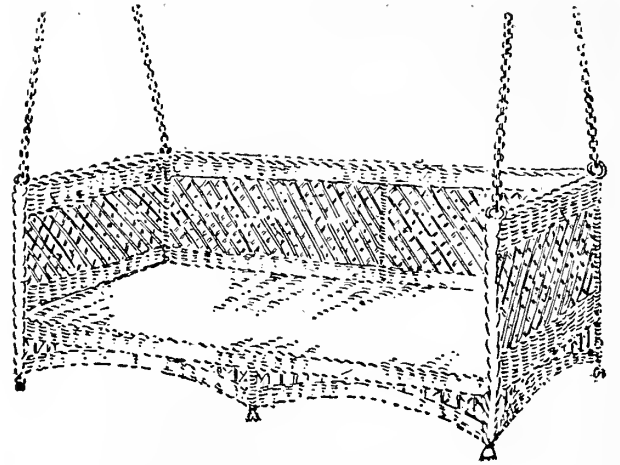
FOR simple living-rooms there is nothing better than the bungalow rug. These are made in solid colors with plain band borders. The most popular colors are brown, blue and green. In size nine feet by twelve feet the cost is \$36.00. These in special sizes and combinations of colors, made to order, cost at the rate of \$3.00 per square yard.

THE rag style rug is particularly desirable for bedrooms in the country cottage. The price asked for the nine feet by twelve feet size is \$18.00.

AN all wool reversible rug made in a variety of patterns showing delicate shades of pink, blue, yellow and green costs \$15.00 in size six feet by nine feet. These are also made to order in any color and size.

WE are accustomed to the glass trays with mahogany rim and tapestry back. Now we find these trays gotten up with a rim of wicker and backed underneath the glass with gay flowered cretonnes. They are just the right thing for the wicker tea table, so popular for porch use during the summer season.

THE combination seat and table which in wood is so familiar is now being made of wicker. The top when raised forms the back of the seat, when closed the cover rests on the arms and makes a very good looking wicker table. Underneath the seat is a small chest which is convenient for storing small articles. The price asked is \$11.50.



PORCH SWING OF WICKER

THERE is probably no single article of furniture for the porch that can supply more real comfort than the swing. These are made in several sizes. The one shown in the illustration is very roomy, and for persons wishing to sleep out of doors it serves as an admirable bed.

PORCH lights come in a variety of styles. A very simple though good design is in the form of a bracket light. It is made of wrought iron and the panels filled with pebbled glass. This is so designed that it can be used with a lamp or wired for electricity. The price is \$5.50. The more elaborate models are made of hammered brass and given a smoked old brass finish.

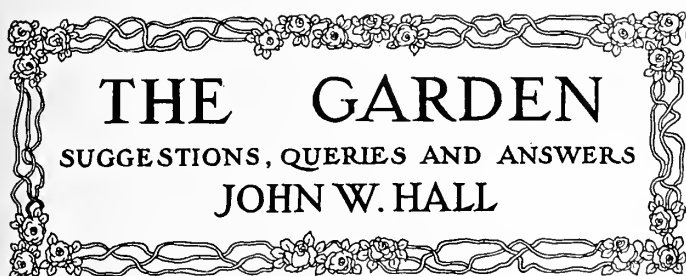
A CERTAIN shop is offering attractive brasses at reasonable prices. A jardinière in size ten inches by twelve inches with lion head handles at the side is but \$4.00. The tea sets, trays and flower holders are very artistic and useful.

VERY dainty bed spreads made of white cross barred scrim, with cluny insertion set about twelve inches from the edge, and finished about with cluny edging cost \$14.00.

LAMP shades made of split wicker and lined with colored paper are selling at \$2.50 each.

ROUND stands for plants about eighteen inches high and twenty inches in diameter are very attractive for porch use. Underneath the top is a shelf which is convenient for holding magazines and newspapers. Both shelf and top of the stand are covered with a smooth tan and green matting. These cost but \$1.25 each. The same shop offers small stools about ten inches high and six inches square, with the top covered with matting, that can be purchased for forty cents a piece.

(Continued on page 9, Advertising Section.)



A POOR garden is an expensive luxury. By this time it can be definitely determined with what success efforts among some of the flowers and plants will be met. But with many phases of the garden work there is much time yet remaining which can be profitably employed in shaping up rough corners and looking after fall blooming plants.

It costs more to repair damage than to ward off danger. Therefore all shrubs, flowering plants, fruit trees, and vines, should be sprayed whether or not they have been attacked by insects. In the State of California the spraying of trees and vines is compulsory.

Hard soap rubbed into the wounds made on trees by borers or otherwise is said to be an effectual remedy.

Nitrate of soda, superphosphate of lime, and sulphate of potash makes an excellent and clean fertilizer for house plants. Do not mix the ingredients but use as desired. A teaspoonful of each to a half gallon of water will to a considerable extent serve as a protection against insects, at the same time serving as plant food when used around the roots of plants.

If the leaves of the plants are very green, reduce the quantity of nitrate of soda by one-half. If the stems and shoots are slow in growth, slightly increase the quantity of sulphate of potash. When seeds and flowers are forming, the proportion of the superphosphate may be slightly increased to advantage.

The fig is a pretty plant for lawns, while the fruit is luscious. It can be grown in the open air, remaining in the ground all the year as far North as Norfolk, Virginia. It can be grown in rich earth in a tub, removing to a sheltered, sunny location in winter in almost all sections of the country.

Success with roses means attention to the soil. For fine roses the soil must be rich, well drained and heavy. Roses should be planted early in the fall or in the spring after the frost is out of the ground. When grafted, the point of graft should be set two inches below the surface and pruned to within six inches of the soil.

This is the growing season for the chrysanthemum and the plants must be fed. Soluble manure is required in the case of plants cultivated in pots. Phosphoric acid is of the greatest importance to chrysanthemums; necessary to procure good color in the foliage. Without potash the stems will be long and

weak, the leaves broad, thick and flabby, and will fall off without any seeming apparent cause. Without nitrogen plants are feeble and pale in color, the leaves small and thick, flowers but few, small of size, and hollow in the center.

A good compost of two-thirds sandy loam mixed with leaf mold is the ideal compost. Nitrogenous manures should be used only in small proportions. Plants grown with an excess of nitrogen manure are very subject to rust. Potash is best applied in the form of sulphate. Bone phosphate yields the necessary phosphoric acid.

In many gardens at this season of the year a lack of moisture may become apparent when it is not practicable to use the hose. About the best thing to be done in such a case is to stir the soil about the plants. The production and retention of moisture can be greatly aided by constantly tilling the soil. Keep the "crust" of the ground well broken, or rather never allow a "crust" to form. Deep cultivation is not necessary, but frequent stirring of the earth about the roots of plants will help them wonderfully in a dry spell such as will most probably occur at this time of the year.

It may be necessary to thin out the cosmos. If so do not throw away the plants. They can be safely transplanted as late as the first of August. In transplanting select a cloudy day and disturb the roots as little as possible. It will be a good plan to fill vacant places in the borders with clumps of these plants, planting deep and giving at least a square foot of space to each plant.

Bear in mind that cosmos grows very tall, usually from five to seven feet. It blooms continually until a decided frost cuts it down. The early light cold snaps do not usually do it any harm. Ordinarily it survives two or three frosts and blooms into the Indian summer.

The narrow leaves give the foliage a peculiarly graceful, feathery appearance, and the pink or white daisy-like blossoms are held on slender, nodding stems. This character makes cosmos a beautiful cut flower for interior decoration, great branches of it displaying nature's own arrangements of flower and leaf, a result human art cannot hope to attain.

One of the greatest virtues of cosmos is its long life after it has been cut. Trimming the stems under fresh water will make the branches continue to open new buds. A withered bunch can be revived by the same treatment.

A planting of mignonette seed should now be made to furnish flowers during the cool fall months.

PROPER SOIL FOR ROSE BUSHES

Last year I made a rose bed by removing sod from clay soil. I then mixed in a quantity of stable manure and planted my roses. They grew fairly well, but this spring the soil is very heavy and hard to work—

almost like putty. What can I mix in to make it looser and more friable? The bed is a foot or more higher than the surrounding ground so it ought to drain well. I fear I am going to lose some of my roses because of the condition of the soil.

Winchester, Virginia.

C. W. B.

The condition of your rose bed, as described, indicates that it may have been worked while the ground was too wet. However, what may be the best thing to do now is to cover it with a layer of well sifted coal ashes, the covering to be about two inches thick. Let this lay for a day or two and then work it well into the soil. Keep on stirring the soil until it is well pulverized and then work in a liberal coating of well-rotted manure. With this treatment the bed should be in reasonably good condition in a very short time and the plants should take on renewed growth.

THE TREATMENT OF RUBBER PLANTS

Is the rubber plant adapted to house growth? Please tell me how to treat the plant while indoors, if it is suitable for that purpose.

Calverton, Va.

Mrs. H. P. W.

The rubber plant is better adapted to room growth than almost any other plant. To keep it growing healthily see that the soil never gets dry. If it does the roots will receive injury causing the plant to drop its foliage, and cease growing; a check of development always results.

Wash the leaves at least once a week. Being of thick form, they can be handled without injury.

When the pot becomes filled with roots, as it will, shift the plant to a larger pot. Use a soil composed of loam, with a little sand mixed in. See that the pot is well drained.

Do not keep the plant in a strong sunlight, but let it have plenty of light.

If the lower leaves turn yellow and drop, there is no occasion for alarm. It is the habit of the plant to ripen and shed its older leaves from time to time.

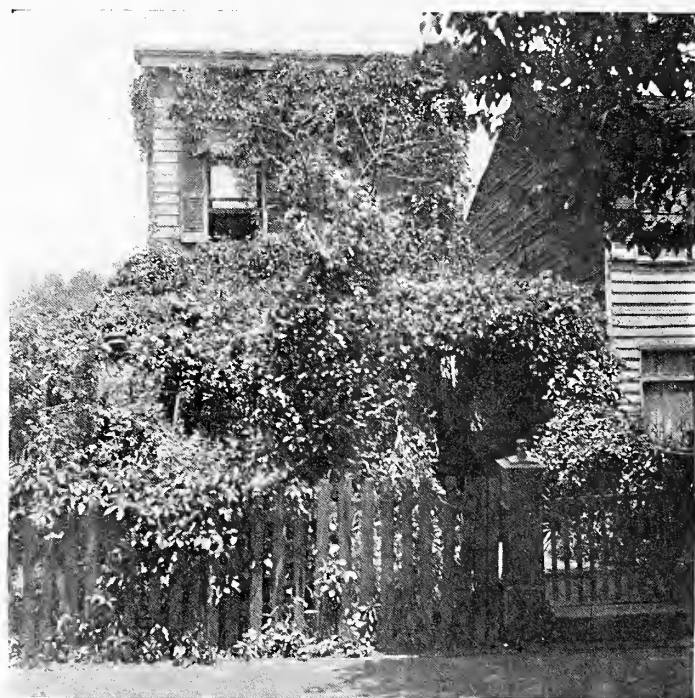
APPROPRIATE VINE FOR THE FRONT OF A HOUSE

Will you please suggest some vine with which I can effectively cover the front of a servant house that is conspicuous from my front garden? I would like something attractive as well as effective.

Dayton, Ohio.

H. W. P.

For a combination of effectiveness and beauty no vine surpasses the climbing rose. For the purpose of clearly demonstrating the virtue of the rose for such purposes I have had the photographer make a photograph of what might be termed a city shack. At this time the surroundings show the wonderful growth and bloom of the rose and its possibilities with proper care.



This photograph shows the possibilities of the climbing rose for covering unsightly objects, rendering the surroundings a bower of beauty

THE CULTIVATION OF MUSHROOM SPAWN

Will you kindly inform me as to the process of cultivation of mushroom spawn? Mrs. P. W. P. B.
North Kohala, Hawaii, T. H.

The system of cultivation of the mushroom is more comprehensive than can be embraced in a (personal) reply to your inquiry. The United States Department of Agriculture has published a bulletin (Farmers' Bulletin No. 204) that goes into the subject matter of your request at length and very specifically. The bulletin is no doubt better adapted to your needs than any suggestions from me.

I have requested the Department of Agriculture to mail direct to you the publication referred to. Should you not receive it within reasonable time make a request direct to the Secretary of Agriculture, Washington, D. C. The bulletin is published for free distribution.

PLANT SURROUNDINGS FOR A SUN-DIAL

I have made a sun-dial and want a suggestion as to what to plant around it.

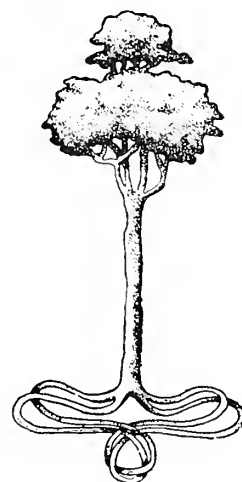
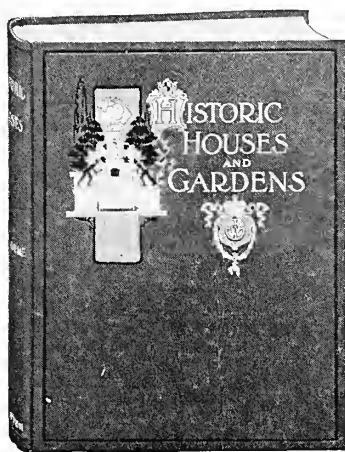
Providence, R. I.

Miss KATIE V. P.

A very effective surrounding can be had from roses. The Debutante, Hiawatha, Sweetheart and Trier are good for training about the sun-dial.

The Debutante has double flowers, uniform in size, and is of a beautiful soft pink color. Sweetheart is of bright blush pink in the open and fades to soft white when full blown. The Hiawatha is

(Continued on page 5, Advertising Section.)



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THE IRIS GARDEN AT HORIKIRI, NEAR TOKYO, JAPAN
GARDENS OF THE TAJ MAHAL, AGRA, INDIA
THE CHATEAU DE BRISSAC, FRANCE
STOWE HOUSE, BUCKINGHAMSHIRE, ENGLAND
ROYAL GARDENS OF LA GRANJA, SAN ILDEFONSO, SPAIN
THE HOME OF THE VERNEYS, BUCKINGHAMSHIRE, ENGLAND
THE FLOATING GARDENS OF MEXICO
WARWICK CASTLE, WARWICKSHIRE, ENGLAND
PERSIAN GARDENS
BROUGHTON CASTLE, OXFORDSHIRE, ENGLAND

THE VILLA DANTI, NEAR FLORENCE, ITALY
COLONIAL HOMES OF NATCHEZ, MISSISSIPPI
MOOR PARK, HERTFORDSHIRE, ENGLAND
ANCIENT ROMAN COUNTRY HOUSES
THE BORDA GARDEN IN CUERNAVACA, MEXICO
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House & Garden



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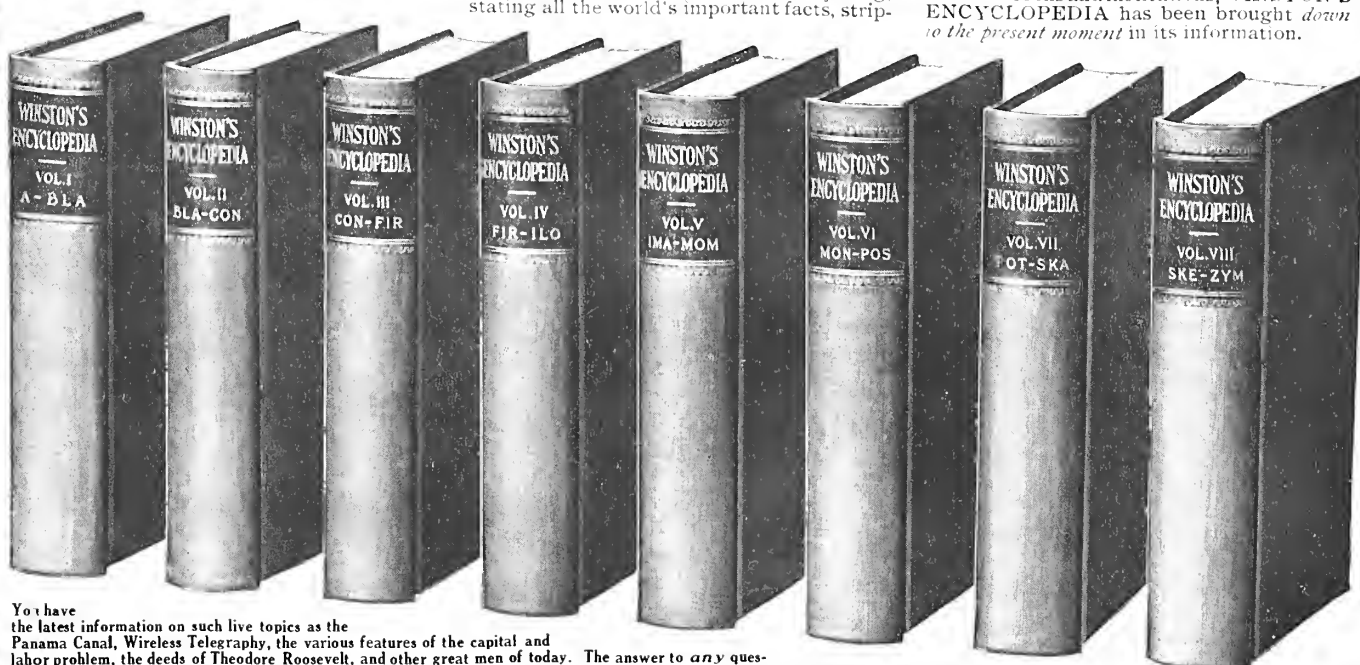
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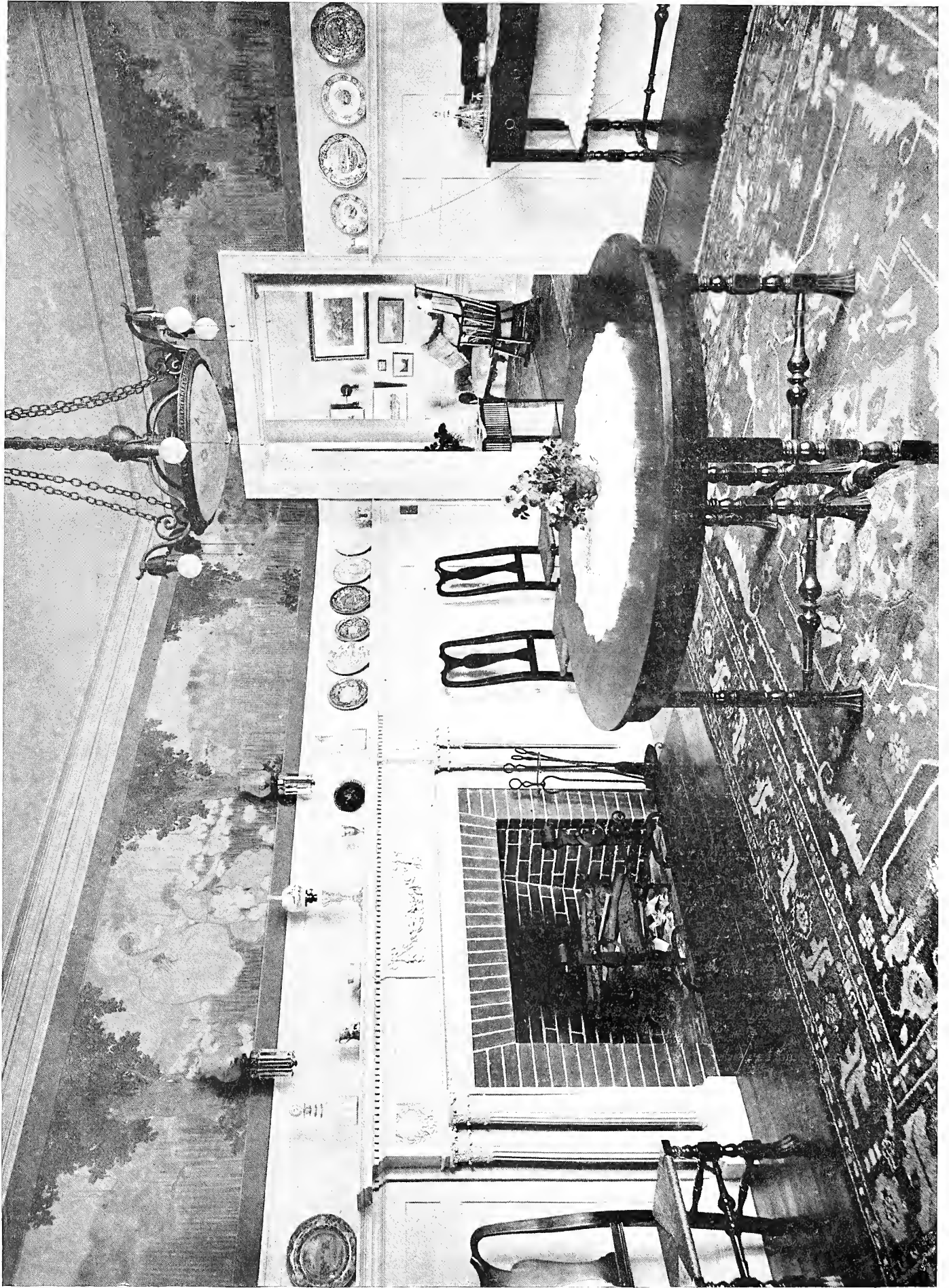
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THE DINING-ROOM—"WELDACRE,"

House and Garden

VOL. XVI

AUGUST, 1909

No. 2

“WELDACRE”

A Charming Summer House at Phillips Beach, Massachusetts

BY MARY H. NORTHEND

AT Phillips Beach, in Massachusetts,—a favorite mecca of exclusive society people, and the site of numerous beautiful homes,—is located “Weldacre,” the charming summer residence of Mr. George E. Smith, which was designed by Mr. Guy E. Lowell, the well-known Boston architect.

It stands well back from the main highway, that leads from Swampscott to Marblehead, and is ensconced in the midst of smooth shaven lawns, bordered at the front with clumps of free-growing shrubs. Beds of bright flowers are planted at intervals about the grounds, and serve to relieve the monotony attendant upon such broad expanses of solid green, and, in addition, add a gay, artistic touch most pleasing to contemplate. At the rear the lawn slopes to a broad stretch of marshland, overgrown with the quaint little bog plants that love to riot in swampy places and this in turn sweeps to the borders of old ocean whose deep blue tones seem in the distance to combine with the tints of the horizon line.

The house itself is constructed of red brick, with trimmings of pure white, and blinds stained a dark green, and the steep pitched roof is shingled. Groups of dormer windows, inserted at the front and rear

of the roof, render the third floor chambers light and airy, and, in addition, serve to relieve the severe simplicity of the roof line.

A unique loggia arranged at the right of the entrance door, is an interesting exterior feature, and forms a cosy nook in which to lounge and contemplate the parade of carriages and automobiles that constantly passes along the highway on summer afternoons. A broad covered veranda, supported by Ionic columns, extends across a portion of the rear of the house, and it is comfortably fitted up as an outdoor living-room.

It connects at one end with an open veranda, shaded by an adjustable awning, which serves the purpose of breakfast-room whenever the weather permits, and proves a most enchanting spot in which to partake of the morning meal, surrounded as it is by sloping stretches of grass, with unobstructed glimpses of the old ocean in all its varying moods, and

constantly permeated with the fragrance of honeysuckle, rambler roses and wistaria, which clamber about trellises arranged just without. The approach to the house from the highway is by means of a broad gravelled path that winds past lawns and flower beds to the entrance, flanked on either side by handsome bay trees



THE HOUSE ENTRANCE SHOWING THE QUAIN T ROUNDED HOOD

House and Garden

set in large green tubs. This entrance is worthy of a moment's consideration, for it is one of the finest specimens of the pure colonial type to be found along the entire shore. Its deep rounded hood is shingled and supported by fluted columns, painted pure white, the whole in charming contrast with the red tones of the house and the varied green tints of the surrounding lawns and shrubbery. The simple door, ornamented with a beautiful old-time brass knocker, is also fitted with an oblong light of glass, set a few inches from the top of the single panel which adds a quaint finish to an exquisite



REAR OF HOUSE SHOWING VERANDA AND OPEN PORCH



THE ENTRANCE VESTIBULE, THE STAIRWAY AND RECEPTION HALL

whole. This door opens upon a vestibule which connects at the right with a narrow passageway, lighted by an odd little window, and fitted with a comfortably cushioned settle, from the end of which two broad low steps ascend to a little platform, that leads through a door on to the comfortably equipped loggia.

The main hallway is located on a slightly higher level than the vestibule, from which it is reached by a short flight of oak steps. It opens directly into the stairway hall, of which it really forms a part. The stairway is a most

“Weldacre”



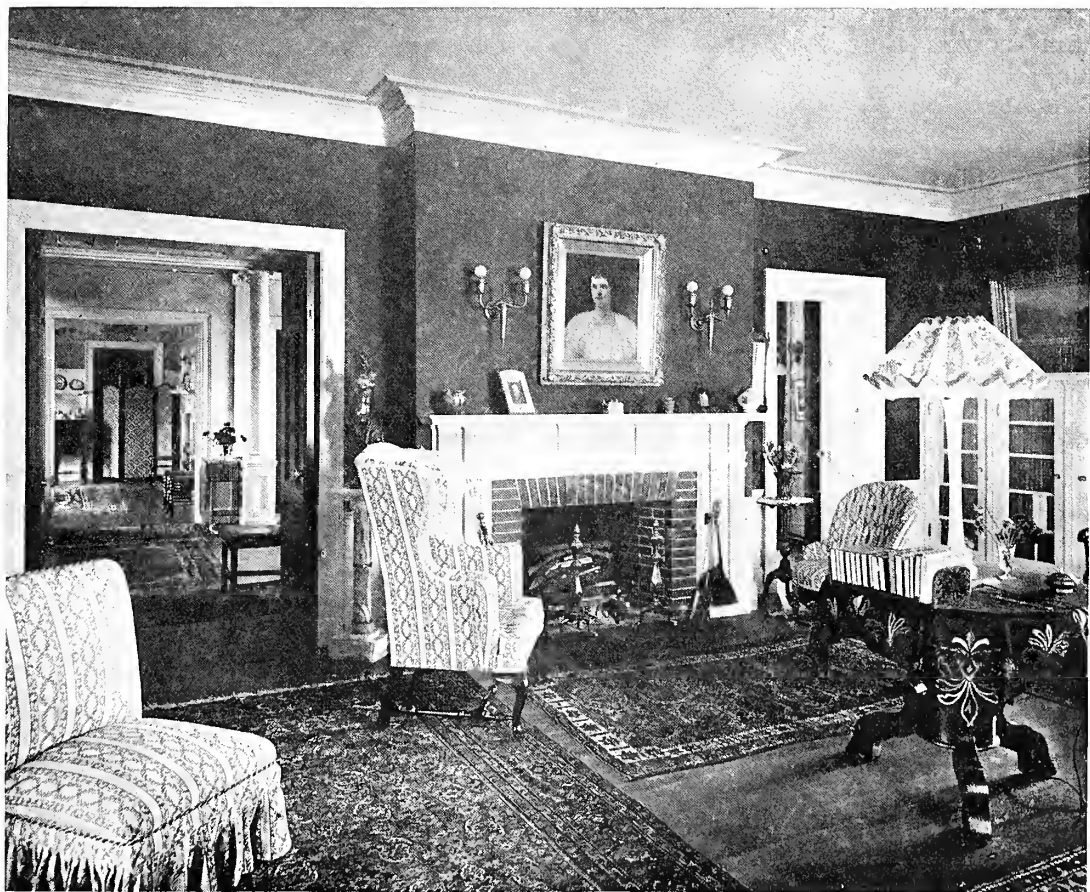
THE LIBRARY AND LIVING-ROOM IN ONE

hangings in tones of gray, and has a polished hard wood floor, partly covered with several small artistic rugs.

The hallway opens at the right into the living-room or library, a spacious apartment, connecting at the front with the loggia, and at the rear with the larger veranda. It is finished in white wood, with low paneled wainscot and wall hangings in tones of red, edged at the top with a deep wooden cornice. The floor is of polished oak, adorned with oriental rugs of warm, rich tones. An interesting feature of the room is the great open fireplace, built at one

graceful winding one, rising in an elliptical well—a landing half way up coming directly over the entrance doorway. The stairway is painted white, except the hand-rail, which is of mahogany. The stair hall is separated from the reception hall by handsome Ionic pillars having enriched volute capitals.

The reception-hall is charmingly equipped with rare colonial furnishings, and opens at the rear on to the open veranda, with its pleasing outlook and dainty appointments. Like the hallway and vestibule, this room is finished in white wood, with wall



ANOTHER VIEW OF THE LIVING-ROOM LOOKING THROUGH HALL INTO DINING-ROOM

House and Garden

side, and fitted with a handsomely carved mantel of true colonial feeling. Low bookcases, painted to match the woodwork, and fitted with glass doors, extend on either side of the room, and their shelves are filled with finely bound volumes of standard works as well as some exceedingly rare books. The broad triple windows, at the rear and side, are shaded by dainty hangings, corresponding in tint and pattern to the coverings of the sofa and a majority of the fine old chairs. The furniture is mostly of colonial design and includes a beautiful mahogany desk and chair, ensconced in a nook beside the window, and on the wall space just above hangs a fine banjo clock.

Opposite the living-room or library, and leading from the reception-room, is the dining-room, Dutch-colonial in design and furnishings, and one of the most interesting rooms in the house.

The paneled wainscot, extending around the room, is painted white to match the rest of the woodwork. A plate rail, on which are displayed some beautiful Staffordshire plates whose deep blue and white tints repeat the color scheme of the room, is placed on a line with the mantel shelf. Above this rail is a narrow strip of plain woodwork edged with

a molding effect, from which rises a frieze of beautiful design, in tones of delft blue, green and soft autumnal browns, the whole finished with a deep wooden cornice. At one side of the room is a

handsome fireplace, of the pure colonial type with a mantel of beautiful finish, supported by exquisitely carved pillars. The furniture is of Dutch design, hand painted, and is entirely worthy of its beautiful setting.

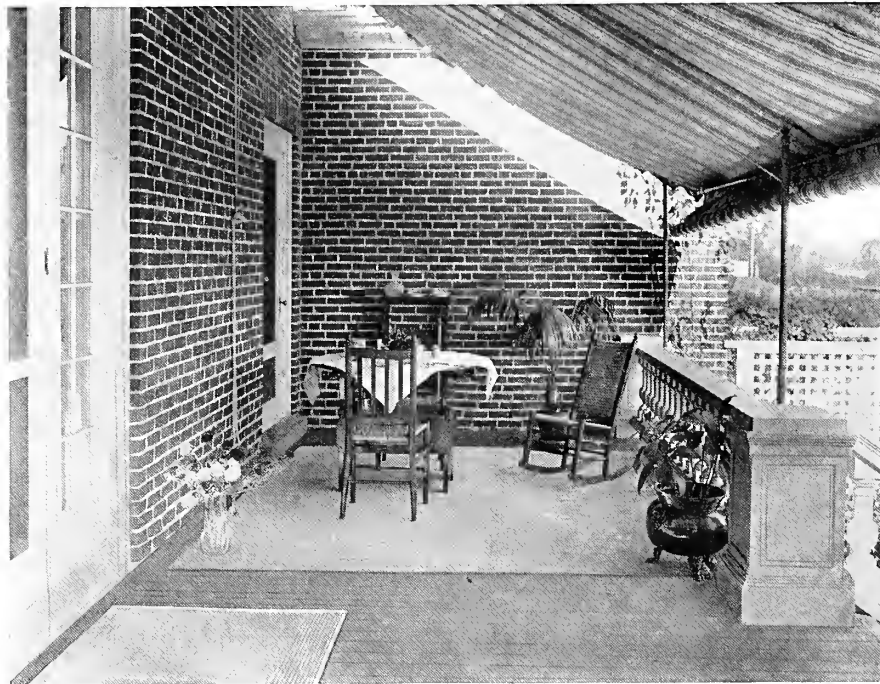
The service department is located in a separate wing at the rear of the main portion of the house, and is reached from the central hall by means of a broad passageway, which opens at the left.

On the second floor are five large chambers and two finely appointed bath-rooms, and the third floor contains three additional bedrooms, a bath, and storage-room. The house is lighted throughout with electricity, and all the doors on the lower story are of solid

mahogany. Ideal in location and appointment, it is little wonder the fortunate owners delight to come here in early April, when the first spring blossoms poke their dainty heads above the half-chilled earth, lingering on through the summer months, when the garden beds are at their best, and until the winds of autumn kill the last of the season's flowers.



THE COMFORTABLY FURNISHED LOGGIA



THE UNCOVERED PORCH, USED AS A SUMMER BREAKFAST-ROOM

Andrew Jackson Downing

The First American Landscape Architect

BY RICHARD SCHERMERHORN, JR.

Photographs by W. S. Fain

IN this very young country of ours, the space of even a generation or two gives an impression of ages, while a glimpse of a period as far back as a hundred years, which we are occasionally offered through the medium of history and tradition, is apt to be awe-inspiring in the visions it gives us of times which in their rugged character and elementary conditions, seem almost to have belonged to some other world. The great rapidity of this country's growth and its enormous wealth, still increasing, provides for little else than the uprooting of old things and the establishment of new. But in spite of the exhilaration of such rapid and bewildering progress, we are occasionally led, in moments of retrospection, to view with some regret the passing of the scenes with which our grandfathers were so familiar, and to realize with considerable surprise how fast our early traditions are being forgotten and how surely, though gradually, the memory of so many of our great men of former days is being lost to public mind. Thus we look with increasing interest when we learn from an occasional writer's pen, how certain events, altogether unknown to us, were of great note in their day, and how certain personages, whose names are very unfamiliar, did big things in times gone by.

It is not likely that the name of Andrew Jackson Downing, the first American born landscape architect, will be forgotten (at least by those who follow his craft); his work was too significant and his influence too widely extended; but in these days there is much to think of, and though honor is generally given where honor is due, we occasionally need prompting in subjects which, though

worthy, are not close at hand. Particularly in this period when the development of home life in the country is such an important and ever-growing topic of interest, should the debt be known and realized, of what is owed to A. J. Downing; one whose sincerest thoughts and greatest efforts were given toward the first education of the American people to a

fuller appreciation of the elementary gifts of nature, and how they might be cultivated to the best use and enjoyment of all.

Downing's name does not occur frequently in garden literature of the present day, but those who would take sufficient interest to trace the origin of the landscape art in this country, would be surprised to learn of the prominence given him in that period of the 40's and early 50's when his greatest influence was felt. The literature of that date shows him not only well honored, but pre-eminent in his line, and at the time of his death, besides the very genuine regret expressed by many who were close to him, not only the horticultural and allied



ANDREW JACKSON DOWNING

societies of this country, but many even in England paid tribute in sincere eulogies of the man and his distinguished career.

Downing was born in Newburgh in 1815. His father was a nurseryman and, brought up in such an environment, Downing's natural taste for horticulture and science found ample opportunity for development. He attended school at Montgomery until 1831 when he joined his brother in the nursery business, his father having died in 1822. He was married in 1838 and in the same year purchased his brother's interest in the nursery. In 1839 he built his residence (which is still standing) to the design

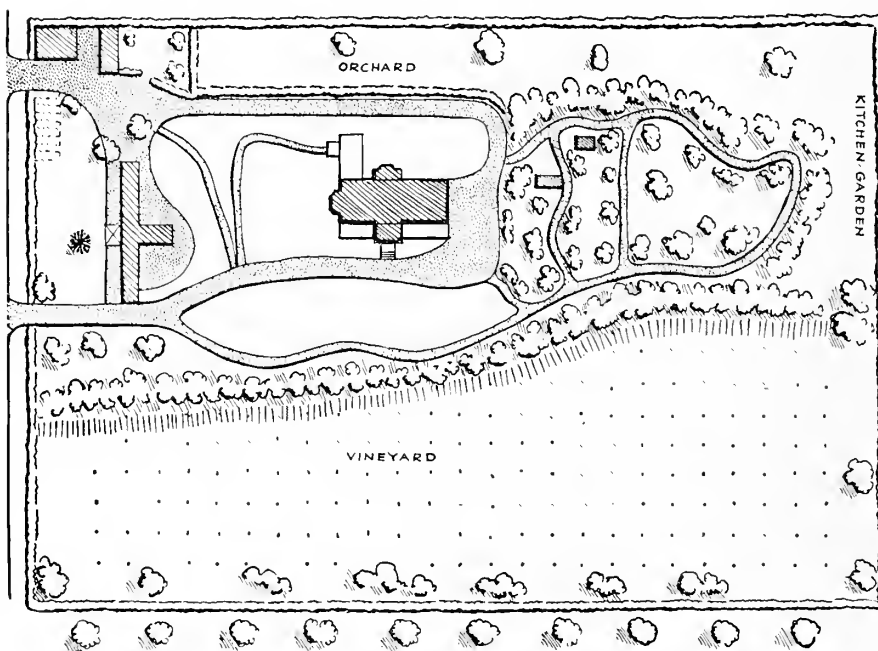
and arrangement of which he gave his undivided attention. Having a considerable acreage connected with this property he spent much time in developing the estate along lines which he considered typical of all that was best in the art of landscape gardening. There were quite a number of other large estates along the shores of the Hudson at that period which had been developed quite pretentiously, but beyond the work of André Parmentier, a French landscape gardener, who had settled in Brooklyn, and a few others whom wealthy land-owners had brought over from Europe for their own individual use, there was little visible precedent for him to follow. He had thoroughly digested all the Old World literature on the subject, however; had studied the development of the art through the various transitions in style in England and France, so that he became technically very well grounded. He later had opportunities of forming the acquaintance of many influential people, among whom were the Baron De Linderer, Austrian Consul General whose summer home was in Newburgh, also Edward Armstrong and Charles A. Murray, well-known men of their day. His artistic sense was early developed through association with Raphael Hoyle, an English artist then living in Newburgh. With the influence thus obtained through association with people of high education and refinement, his own talents and sensibilities were thoroughly cultivated along lines



THE OLD RESIDENCE OF A. J. DOWNING, NEWBURGH

which were to be of such great importance in his life-work. Thus with only an ordinary education he eagerly grasped all these later opportunities and by close study and continual observation, combined with all his natural talents, raised himself to the high position of authority in his profession which he gained at such an early age.

While Downing exercised much influence in his day through the actual laying out and construction of very many fine estates, his greatest influence in the direction of the upbuilding of American country life was brought about through his writings. These were, as well as instructive, particularly pleasing in character and verbiage and were of a quality which could be developed only by an artist and enthusiast in his subject. His first book was "A Treatise on the Theory and Practice of Landscape Gardening" published in New York in 1841. In 1842 his "Cottage Residences" was published; in 1845, "Fruit and Fruit-trees of America;" in 1850, second edition of the latter; in 1849, "Additional Notes and Hints to Persons about Building in the Country" for an American reprint of the English "Hints to Young Architects;" in 1850, "Architecture of Country Houses." He was editor of the "Horticulturist" from 1846 to the time of his death in 1852, through the medium of which his influence was much felt by his able writings and editorials. He also contributed considerably to the "New York Mirror," his description of the "Danskamer"



THE ORIGINAL LAYOUT AT A. J. DOWNING'S RESIDENCE



THE CHADWICK RESIDENCE, NEWBURGH, FORMERLY FINDLAY'S

or "devil's dancing ground," a place on the Hudson about seven miles from Newburgh, being his very first literary attempt. Following this he described Beacon Hill and made some contributions to a Boston journal including a discussion on novel reading and some historical papers. Many editions have been published on his "Treatise on the Theory and Practice of Landscape Gardening" which has ever since been a standard work on the subject. Others of his publications also ran to several editions. Downing aptly expresses the spirit in which these books were written during the course of a later essay in which he states, referring to them, "Angry volumes have we written none, but only peaceful books, humbly aiming to weave something more into the fair garland of the beautiful and useful, that encircles this excellent old earth."

In the year of 1850, Downing went to Europe, and visited many of the fine estates of England and France. His descriptions of some of these were written in the form of letters and published in the "Horticulturist" serially. He chose London as a field for the seeking of an assistant, and visiting an architectural society meeting one evening, made his wants known. He was introduced to a young architect by the name of Calvert Vaux, and so quickly were each of these men attracted to each other, that a contract was signed the following morning and within two weeks it is said they were at work together at Newburgh. Calvert Vaux became, after Downing's death, a partner of

the late Frederick Law Olmsted of Brookline, Massachusetts, and they were associated together in the laying out of Central Park in New York and Prospect Park in Brooklyn.

While it is well known that there are many places existing to-day, particularly on the Hudson, which were laid out by Downing, it is very difficult to trace them. The period of sixty years back is beyond the recollection of most persons living to-day and it is a pity that no records of importance were ever kept. His most well-known work, however, was in connection with the Capitol grounds at Washington, the White House and the Smithsonian Institution, for which he made plans in 1851. In one sense of the word it may be said that it was through his efforts

and influence that the scheme for building a Central Park in New York City was inaugurated. His appeals for urban parks, made public in the "Horticulturist," had much to do with influencing the final decision in this matter. He wrote a strong article in that magazine in August, 1851, advising, among other things, that the park in consideration be 500 acres in extent instead of 160 acres as suggested.

Downing died in July, 1852. On his way to Newport on the steamer Henry Clay, while racing with the *Amenia*, the former took fire near Yonkers and much loss of life occurred. It is claimed Downing was drowned while attempting the rescue of some friends. His "Rural Essays" (first published in



SHRUBBERY PLANTING ON THE CHADWICK ESTATE, NEWBURGH

House and Garden

the "Horticulturist") were collected and published in 1853 with a memoir by George William Curtis and a "Letter to his Friends" by Fredrika Bremer, who had been a guest of his during a visit in this country.

During a recent visit in Newburgh, the writer collected all available information regarding neighboring estates which Downing had laid out, the accompanying illustrations being a result of his search. These, however, and the following brief description do scant justice to the subject.

The Chadwick place, formerly owned by W. H. Findlay, is the best preserved of all places in Newburgh laid out by Downing. It is in a very fine state of development and, in fact, is probably more attractive to-day than at any time previous, owing to the splendid growth of the trees and shrubs and the careful attention given to the maintenance of the place as a whole. The residence is a roomy structure of Gothic type of architecture, with broad piazzas and large living-rooms. It is so located that while quite near the public road, a thick screen of ancient spruces and single specimens of larches and maples, obstruct the view of the general traffic, but at the same time, the house being at a considerable higher elevation, a distinct view of the river and the bordering hills is obtained from the upper windows. The driveway winding up from an unpretentious entrance on a course nearly parallel with the longitudinal axis of the house, is sunken



RESIDENCE OF DAVID BARCLAY, NEWBURGH

below a naturally sloping terrace and turns gracefully at one end of the property, to approach the front door. The course of the road is so laid out and the planting so arranged that the distance from highway to house appears much greater than it actually is. The trees at this place are beautiful, most of them between seventy-five and one hundred years old, and all chosen specimens. Lawn space is plentiful, but broken up here and there by plantings in such places as to form interesting vistas. No elaborate form of gardening has been attempted but a general impression of substance and uniformity prevails, and for a place of comparatively small acreage, the effect is one of much greater extent.

The old Downing residence, "Highland Gardens" as it was known in Downing's time, has of late years descended to a more prosaic sphere in being known as the "Carson Place." The original property has been cut up into small single residence sites, and while they are all maintained in excellent condition, the grounds left to the old house are now very limited in extent. The old circular conservatory is still in existence, although in a bad state of decay. An unused fountain adds another spark of interest to what remains of the old atmosphere of the place and the magnificent framing of old trees and shrubs certainly lends decided attraction to the surroundings.

Probably the largest estate on this side of the river and near Newburgh,

(Continued on page 3, Advertising Section.)



OLD DRIVEWAY ON FORMER BETTS ESTATE, NEWBURGH

Water Gardens Under Glass

By S. LEONARD BASTIN

WITHOUT hesitation it may be said that one of the most remarkable introductions of modern times in the horticultural world has been the advent of the water garden. Our forefathers seem to have cared but little for this particular form of the gentle art, for it is only within recent years that any amount of attention has been called to the large number of beautiful and interesting plants which flourish in or on the margin of lakes, ponds and rivers. To-day the world is being ransacked for treasures to supply the needs of the water gardeners of America and Europe, and the amount of splendid material which is procurable should encourage all those who have it in their power to engage in this delightful horticultural pastime.

The interest aroused in outdoor water gardens has drawn attention to the possibilities which lie in the carrying out of the same idea under glass. Of course for years we have been familiar with the cemented basin containing gold fish which was a feature of almost every fernery, but these at their best were unattractive and as about opposed to natural effect as anything could well be. Yet this is not as it should be, for with a certain amount of arrangement it is possible to have as pleasant a water garden under glass as has ever been devised in the open. In more ways than one such a garden is intensely interesting, for most of the exotic aquatics are very striking plants. All the tender water species revel in a warm, humid atmosphere, and generally speaking they require stove treatment. Nevertheless there are a number of half hardy species and indeed some of the hardy varieties as well, which succeed well under greenhouse culture.

Indoor water gardens may be divided into two

kinds: those which are really nothing more than tanks raised up so that the level of the water is several feet from the ground, and, on the other hand, those which are arranged as pools in the floor of the house with suitable rockwork to give a natural effect. Recently some growers have taken to growing aquatics in tanks set in frames, and this class of plants is cultivated with great success in some famous establishments. Generally speaking the most satisfactory results are obtained from water gardens constructed in the form of tanks. Of course these are not so pleasant or so natural in appearance as those in which

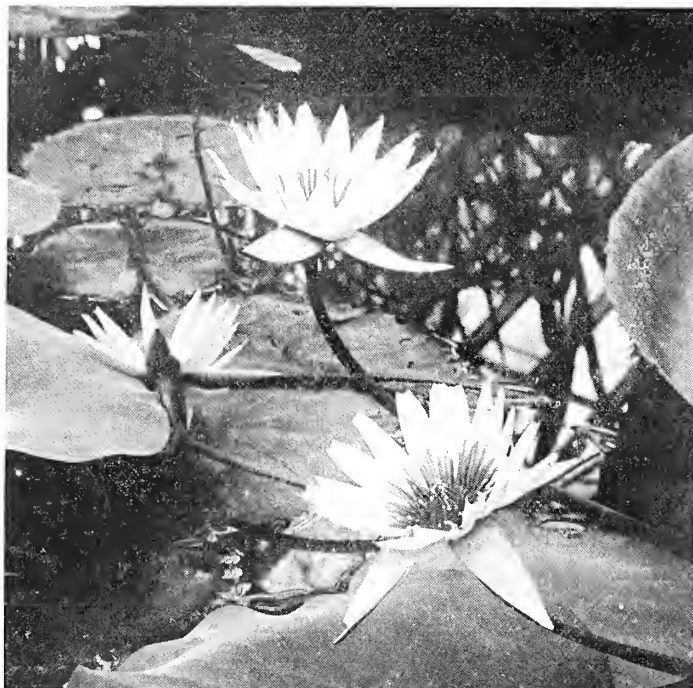
the water is at the ground level, but water so low down as this in a house is really too far away from the glass for the successful cultivation of water lilies, which plants require every ray of sunshine that can be allowed them. The construction of a tank for the cultivation of water lilies and other tender aquatics is not a very difficult matter.

It may be of

any size, and for the comfort of those whose space is limited it may be mentioned many species of *nymphaeas* have been grown with success in washing tubs. Of course the larger tanks must be constructed of brick, and it is desirable that these should be strongly built. It is also advisable that such a tank should be in an open position in the house where the full effects of the light will be experienced. The most suitable depth for such a tank is from eighteen inches up to two feet; it should scarcely be less than the former. As for the tender aquatics, the up-keep of the water temperature is essential, sufficient piping must be in the water to impart to it a degree of warmth which is never less than fifty degrees even during the winter resting period, whilst when the plants are in growth the temperature may be as much



Wonderfully pretty effects may be constructed in the indoor water garden by an arrangement of rocks and semi-aquatic plants



Nymphaea stellata, a very fine species for culture in the indoor water garden



The charming water hyacinth, a useful aquatic for corners of the indoor water garden

as seventy-five with advantage, and the warmth of the atmosphere should be well maintained.

In the forefront of the aquatics stand, of course, the water lilies. There are so many lovely specimens now available that it is difficult to pick and choose; these represent almost all colors and many of the shades are delightful in every sense of the word. All the forms of *N. stellata*, several of which, by the way, are nearly hardy, are exceptionally beautiful. The type is a clear blue, whilst *N. stellata purpurea* is a rich mauve, bright red being represented by *N. stellata versicolor*. Two brilliantly colored stove species which may be strongly recommended are *N. azurea* and *N. rosea*; their respective colors will be gathered from the specific names. Of white and yellow varieties there is no lack; a very fine stove example of the former is *N. lotus thermalis*, whilst *N. Mexicana*

produces blooms of a bright golden yellow. The above by no means exhausts the list of tender and half hardy *nymphæas* available for cultivation, and as well there are many charming hybrids. All water lilies revel in a rich loamy soil, and

although some growers spread a quantity of this material over the bottom of the tank the writer does not recommend this method. By far the best way is to plant the roots of the *nymphæas* in wicker baskets filled with soil, or even in ordinary pots, on the surface of the mould placing a number of heavy stones to keep the earth from washing out. The whole thing should then be lowered to the bottom of the tank. The best time of all for planting water lilies is in the late spring or the early summer. During the winter it is not amiss to drain away the water and pack supplies of fresh loam around the roots. The plants are more easily removed if they are planted in pots,



A group of palms and other plants which thrive around the edges of basins; not below, but close to the water level

Water Gardens Under Glass



Victoria regia, a most interesting giant *Nymphaea*

although care should be taken to use receptacles of sufficient size.

The ambitious water gardener, supposing space to be available, will hardly rest content unless he try his hand at growing that giant of all the water lilies, *Victoria regia*. It is useless to think of cultivating this plant in a tank less than twenty-five feet square as the leaves in a fine specimen are as much as six or seven feet across. It is best to construct in the tank a brick place for *Victoria regia* as no tub of ordinary dimensions will be large enough for the purpose. If sufficient heat can be provided the plant is easily grown, but the temperature of the water must range as high as eighty degrees or even more if the specimen is to display its huge flowers of a pretty rose color. Generally grown as an annual, fresh plants of the Victoria lily must be raised each year and the seed will only germinate in great heat. A plant concerning which there has been much controversy amongst botanists is *Victoria trickeri*, now generally regarded as a variety of *regia*. This water lily is considerably smaller in every respect than the type, but has the point in its favor that it is much hardier; indeed, attempts have been made to grow it out-of-doors but

without much success except in very mild localities.

The number of plants suitable for growth on the margin of an indoor water garden is almost legion, and it will not be possible to give more than a passing reference. These should generally be placed in pots or tubs, the receptacles to be submerged to a suitable depth. Some kinds, it will be found, do best if the surface of the soil is just above the water level, and the height of the pots may be adjusted by means of bricks. A most interesting class of plants is that grouped together under the genus *nelumbium*, popularly called water beans. To this class belongs the famous Egyptian lotus regarded for ages

as the emblem of fertility, and even to this day in parts of the East held in a considerable amount of reverence. Most of the species are to be reckoned as half hardy in habit, and practically all are exceedingly decorative from a floral point of view, whilst not a few bear edible nuts. *Nelumbiums* should be allowed a soil composed of loam and rotten manure and the roots ought not to be more than one foot below the surface. Some of the species of *Cyperus* or sedges are very ornamental for the borders of a



For the culture of *Victoria regia* it is well to construct a special place as shown. The clump in the background is Egyptian papyrus

water garden. Perhaps the most interesting of these is *C. papyrus*, the real plant which provided the ancient Egyptians with the renowned writing material. This species is one of the largest of the group and will grow to a height of ten feet. A pretty little hardy variety, *Cyperus longus*, is useful when a smaller plant is required. A genus of Brazilian water plants is valuable on account of the rapid growth made under favorable conditions. The principal species, *L. emarginata*, is a pretty plant producing bright yellow flowers in July. It is a perennial in habit and will spread over a considerable area if it can be planted out in the shallows of a water garden; such a position can often be devised by the arrangement of a submerged platform.

On the other hand, this species is well suited for culture in pots or tubs, which receptacles should be filled with a rich loam. A very handsome group of stove and hardy aquatics is represented by the genus *Pontederia*, although the tender species are now generally referred to as *Euchromia*. The two hardy varieties, *P. carulea* and *P. cordata*, all flourish well under glass, and with their fine display of blue flowers are an attractive addition to any water garden. The two principal stove species, *E. azurea* and *E. speciosa*, are not quite so imposing in their growth, but produce showy blossoms. All the *Pontederias* and their allies delight in a rich loamy soil and may be grown well in pots or tubs. An evergreen species of water plant that has proved itself to be quite hardy in mild localities is *Thalia dealbata*. It is thoroughly at home in the warm house and will often attain to a considerable size, producing white flowers in great abundance. Where space is available a few of the interesting floating aquatics should certainly be cultivated. Amongst the most remarkable of these quaint plants is the tropical duckweed (*Pistia Stratiotes*) a species with vivid green leaves and



A Most Effective Grouping

inconspicuous flowers. *Salvinia natans* is a charming little floating annual, and is notable for the fact that the plant has no visible roots at all. One more of these strange aquatics which, although perfectly hardy, thrives well in a glass house is *Azolla Caroliniana*. It does not require any soil at all and will make itself at home anywhere if small portions are just placed upon the surface of the water.

It has been hinted that a very attractive form of water garden may be constructed on the floor level. This, if designed in the fashion of pools irregular in shape and built round with natural rockwork, may be made very effective. All the resources of the fernery should be brought to bear to fill the rock crevices with plants, and in the water many of the species mentioned in the foregoing paragraphs will grow well even should they not attain to the perfection which they would in more sunny situations. The atmosphere must be kept in a moist condition and shading from the bright rays of the sun provided and then in a wonderfully short time Nature will deck out the rockwork with lovely green mosses. As the maker of this water garden and fernery proceeds he will find that he will be able to add many little touches yet further to enhance the naturalness of the display.

Now a word as to the various enemies with which one must constantly contend in his water garden. Perhaps the worst foe of the outdoor garden will be the muskrat. He must be trapped or shot. The aphid, or green-fly, is sometimes troublesome, and is perhaps best disposed of by their natural enemy, the "lady bird." Syringing and spraying with tobacco water is also most effective. Another

trouble some pest is the leaf-miner. He can be thoroughly exterminated with kerosene emulsion, applied the same as with other plants. Fungous diseases may be conquered with bordeaux mixture.



A Charming Water Garden Under Glass

Turkish Prisons and Prisoners

BY FELIX J. KOCH

ENTERING the north bound train at Adrianople an American met two young men, refined fellows, and both in tears. Seemingly Germans, these two brothers proved, on further acquaintance, young Greeks, members of the Greek Orthodox Church, but living for many years in Leipsic, and only refraining from naturalization in Germany that the family estates in the Turkish Empire might not suffer confiscation for the crime, and their relatives be subjected to ignominy. Convinced that their fellow traveler was not another Turkish spy, they told their story. They had come home on a visit to mother and sisters, laden with trinkets, and anticipating all the pleasure of a reunion after several years of separation. They reached the depot at Constantinople only to find the police awaiting their coming, and no sooner had they left the car than, for absolutely no cause of which they were aware, they were escorted to first one and then another police station, and finally lodged in a prison opposite the Mosque Sultan Achmed. There, for a period of thirty-five days they remained without once learning the cause, beyond the suspicion that some relative might have incurred the enmity of an official, who, not daring to vent his spite on the offender himself, was taking it out on the family.

Spurred on by public sentiment at Leipsic, the German government made representations, but as the Greeks were still Turkish subjects, all protests failed of their purpose. Finding that source of relief unavailable, the family, who were a not unimportant one at the capital, resorted to the Greek Patriarch of Constantinople, giving heavy back-sheesh for his use in effecting the release of the prisoners. Whether the money went to gild the pockets of the primate, or if the excuse given, that carriage fares exhausted the sum, is immaterial: suffice to say the Patriarch did not greatly exert himself in the matter, realizing the futility of the cause; for just at that time a rupture existed between himself and

the Porte, over the matter of baptism, the Turks contending that mere government registry of this sacrament was sufficient, while the Greek Church held its sanction needful, in addition, for those of that faith, and any influence the Patriarch might exert would amount to nil. In fact, at this stage of the game, the Patriarch himself was placed under arrest and secured his liberty only through the English pretending a desire to meet him, when the excuse had to be given of a temporary absence, which must, of course, be followed by a speedy return. Then again the Germans exerted pressure, and finally, at the end of the fifth week, the pasha sent for the prisoners, had their measurements taken, and ordered them escorted by two police to the train itself, where they were informed that should they ever return, they would be thrown into prison for life. With this injunction, the train pulled out.

As mile after mile of Turkish soil rolled by the anxiety of these men became pitiful to witness. Every traveler in Ottoman domains realizes the sense of insecurity hanging constantly over one,—the oppressive feeling that every neighbor is a spy in disguise, and to Turkish subjects, such as these, there is added the fear that their arrest may occur at any moment. Not until over the border could they feel assured that they were at last at liberty, and as the border station came in sight, their alarm redoubled, lest a telegram await, ordering their return. Then, with the passports inspected, they rolled into Eastern Rumelia, and the episode became a thing of the past. Such is the ease with which a subject of the Sultan

may be thrust into the padishah's prisons. To the foreigner, on the other hand, if on curiosity bent, no place is more difficult of access.

The prison of the Mosque Sultan Achmed, where the two Greeks were confined, is typical of the larger Turkish penal institutions. Of course the prisoner enters by way of the office, a narrow chamber lined with divans, where the officials,



THE TORTURE TOWER AT SALONICA



LANDING PRISONERS AT SALONICA

some of them almost youths,—such are the favors of despotism,—loll the day through; smoking cigarettes and drinking Turkish coffee. Old shoes serve as paper-weights to documents everywhere, and if, now and then, some pardon should be blown away, what matter, the prisoner will remain until further orders. How they ever find what they need is the first query of the Occidental, a question simple of reply, for nothing in the record way is required, so long as the captive is there.

Beyond the office is built the one great cage in which the criminals are confined. The first glimpse of it reminds one of the "happy family" cages of our large wild animal shows, both in its brightness of color (for in the Orient every one wears color, and every faith has its particular costume) and also its close congestion. Straw, filled with vermin and a favorite resort of the black Levantine rat, litters the floor, and upon this such prisoners as may not possess the wherewithal to purchase beds of the traders sleep through the stuffy nights.

Prisoners of every sort are, of course, grouped together. In one corner a Bulgar sits, guilty of the crime of having mentioned the name or title of the Sultan in the hearing of Moslems,—for to mention the name of the Defender of the Faith, is to meditate evil toward him; otherwise he would not enter one's thoughts. Beyond are two Christians who may have been seen conversing secretly in a quiet lane by some enemy,—and of what but conspiracy could they have talked? Off by himself, in the Achmed jail, is a good old man, there close on to fifty years, for reasons of which he is not aware; nor is he alone in such ignorance. Mingling with these are the other criminals, the

murderers, assassins, highwaymen and thugs, Macedonian liberators and Armenian conspirators, and subjects of the hate of the Grand Vizier; a German doctor who foolishly renounced his allegiance; an Armenian whose greatest crime may have been that he was shrewder than his Turkish customer, Albanians, Kurds, Spanish Jews, Serbs and gipsies, one and all cluster together, talking or playing at cards, or at dominoes, in the feeble light of the petroleum lamps. To these, favorite peddlers have free ingress and egress, selling the prisoners whatsoever they choose. In addition, friends may visit here twice a week, and these satisfy any other desires. Relatives of the poorer prisoners usually bring packages of Turkish coffee, which these prisoners brew and sell to the others; in order to purchase for themselves some of the better

services allotted rich prisoners. In fact, save only for liberty, gold will buy what one will, even to the long handled, deadly knives, that the regulations forbid in a Turkish prison. For liberty, however, the bribe must be applied higher up, and it is a matter of current report that a hundred pounds Turkish, properly applied, will release the most desperate murderer; while three hundred pounds permits of the assassination of any ordinary citizen, with the assurance of the release of the murderer in a comparatively short time after incarceration. Criminals of the poorer class, on the other hand, will be spurred to exhaust every possible source of bribe money and then are permitted to remain sitting in jail.

Life in a Turkish prison is monotonous. Prisoners smoke, chat and play dominoes or cards, then chat and smoke again. The only interruption is an



THE ROAD TO MONISTER PRISON

Turkish Prisons and Prisoners

occasional brawl, in which the long, forbidden knives, hidden away in the bloomers, are used and these fights invariably end in murder.

Morning and evening, meat and bread are furnished the prisoners. At six, at noon and at sundown, the Moslem divine service is held; while on Sunday a priest of the Greek faith comes to visit the Christians. Once a year the Patriarch inspects the prisons, interceding where he deems the punishment too severe, if he chance to bask in the Sultan's favor, and obtaining liberty for such prisoners as he may care to. This is the only set routine. The birthday of Mohammed is celebrated in the prisons by giving a respite of four years from certain ten-year sentences, and five years off fifteen year terms. From the life sentence (one hundred and one years, it is put), pardons are usually either outright or not coming at all.

Prison punishments vary greatly with the jailer. The most frequent form is the lash, and while the Moslem will never mistreat a dog or cat, in fact not even harm a bit of living vermin, he will beat the prisoners brutally, and often on slight provocation. Occasionally, in order to force a Christian to bear false witness, jailers will force the men to sit erect on a clumsy chair, hour upon hour; sleep being prevented by the dashing of cold water in the face. Chains, too, will occasionally be put about the neck, and on the first nodding from weariness, these are cruelly jerked. One man, afterward proven innocent, was subjected to such rigors for ten successive days, and this without recompense, on release.

Here and there an especially gracious jailer will see to it that the sick reach the prison hospital, a dingy room, fitted with four or five beds, running over with vermin. Patients of every sort are gathered together: sufferers from gun-shot wounds, neighboring patients with typhoid and men in the last stages of consumption. While a physician comes daily to this room, the medicines prescribed are of the cheapest, peppermint drops, in fact, being the favorite remedy.

Mail, of course, reaches the prisoners through bribery alone, when not brought in by friends. In Turkey, the officials open every suspected letter, and what is dubious is ruthlessly destroyed. Luckily

for foreigners, in the larger cities the Powers have established their own post-offices, and there mail is protected by consular seal.

In Salonica the Torture Tower, as the prison is known, is especially forbidding and withal, picturesque. Like some whitewashed ruin on the Rhine, it rises, broad and castellated, from the shores of the blue Ægean. The prison is interesting on account of the Macedonian patriots confined there, but beyond the heavy grated windows, the stranger sees but little. Despite the work of the Reform Committee

along that line, consuls are unanimous in asserting that practically nothing has been done in Salonik vilayet for insuring actual justice. Honest judges are exceedingly few, and ten piasters will serve to reverse a sentence. Even were this not the case, locally, appeal to Constantinople is always open to him who can pay for the same, and backsheesh accomplishes anything for which there is the possibility of attainment.

In the city of Monistir the writer had a taste of Turkish prisons. The *hotelier* had taken the Turkish passport (giving permission to traverse this vilayet or province) at breakfast, to be filed with the police, and I sallied forth on a stroll through the harem lanes. Suddenly a soldier stopped me and demanded the *teskeret*. Not having it with me, and he speaking but Turkish, he called another soldier; there was a confab, while the crowd of onlookers gathered and it was resolved to lodge me in jail. So, with great glee, on the part of my captor, I was led into durance vile. This prison, though smaller, was much the same as the one described, a great cell, with ten or twelve men lounging in its recesses, and a portière to one side, giving access to the office where the sub-chief of police had his desk, with a tray of coffee beside him. I bore a letter of introduction from the Turkish Consul General at Chicago, but in order that I, instead of the Turks, might read, this had been penned in French and served to no purpose until an interpreter could be found. Meanwhile, I stayed in jail. Later when the British consul, who acted for the Americans when the Austrian representative was away, complained to the vali, or Province Governor, at a foreigner's being incarcerated for



THE JAIL AT PLEVLJE

harmlessly walking the streets, this one seemed much mortified, for these things reach Constantinople through the medium of spies, if not sent by the officers direct, and our fleet chanced to be uncomfortably close at that time. So he offered apologies, the usual coffee and cigarettes, and vowed that the soldier should be whipped over the knuckles for mistaking me for a party for whom they were then on the lookout.

He further pledged himself to order my *teskeret* issued that I might pass directly to Adrianople from Salonica, without stopping a day in that city for another visé. When, however, a few hours later, the consul sent to the vali for this paper, his excellency had forgotten the incident completely. Had it been a commutation of the death sentence of a prisoner, his indifference, I am assured, would have been equally great.

Such are the great municipal and province prisons. A word about the bastiles of the district towns. The prison at Plevljé, capital of the Lower Sanjak of Novi-Bazar, long the most dreaded part of Turkey in Europe, is a good example of these. The "Bridewell" at this place occupies the lower floor of a two story building of plaster and lathing, constituting one of the four sides of an open court. The upper floor of this structure is surrounded by a portico, and occupied by the lesser officers of the pashalik. Across the court, the konak or municipal edifice itself stands, with a wall at either end joining it to the prison. In the quadrangle enclosed by these buildings the band plays twice a day for the pasha, and while the peaceable villagers are excluded by the gendarmes, the prisoners in the jail obtain all the benefit of the music rendered for their lord's delight.

Life in this prison is not all pure joy. As the photograph shows, the great cell-room is open directly to the elements, and when it storms, the rain pours directly in on the prisoners. The arrangement, however, is convenient in fair weather for friends coming to feed the incarcerated, much as we do the apes at our "zoos." The state gives the prisoners coffee and cigarettes only, but relatives may bring what they choose so that many an idle fellow is as well off here, living on the bounty of pitying friends, as when squatting at the edge of his bazaar in the village. Picturesque indeed is the sight presented by these people, bringing the roast of freshly slaughtered meat, sold in the bazaars at sixteen to thirty-two cents the kilo,—cooked in lamb fat, in place of butter

(which is of revolting odor and greasy appearance to the Western palate), or the roasted lamb-skulls, milk, sold unskimmed at four cents the liter, cucumbers, melons and potatoes, and among the richer prisoners even an occasional dish of ice cream, made of goats' milk. Water, filled with typhoid germs, is brought cool from the tree-trunk aqueduct, in the usual tin petroleum can which is the common jug of the Balkans. One cell, however, is beyond all such access, and to it no European has as yet attained. What man in iron mask or what Bonnivard may be lingering here, rumor alone can say.

The long-sentence prisoners at this place are principally Serbs, the Turks being given exceedingly light sentences; officers of the army frequently being punished by a sound slap on the ear from the pasha, or an application of the bastinado alone. Young Turks, and there are not a few of these, owing to the deep interest of the Mussulman in politics,—are transferred to the armies in Farther Asia.

Of course the word of the pasha, who is nominated by the Porte, subject to the confirmation of the Sultan, is absolute, and he can make and unmake any man. With all his power, however, Suleiman Terek, Excellency, who has been pasha here some twenty-eight years, dare not leave, for fear of revolt in his absence. Injustice, of course, is everywhere manifest; for while in one of the cells a Christian is confined on a twenty-year term for a murder not at all unjustified; his guard who cut a Serb woman apart in cold blood some years ago, is a full-fledged soldier to-day. The slain having been but a Christian the crime was of little importance in the eyes of the law.

Austria remonstrated at the indignity at the time, and more so when, shortly after, a Bosniac woman's assailant was let free; but the Turks held the Bosniac, as the other, to be a subject of the Sultan, and claimed they could act as they pleased. Justice is a mere matter of backsheesh and appeal. As between Moslems, when murder is done, assassin and avenger flee to the *cadi*, each with presents of money.

This he accepts first from one then the other, telling each in turn that his case seems dubious, until the bribe is raised; and then, when satisfied that he has reached the limit of extortion, giving the verdict to the better payer. The basis of the nefarious system is, of course, the sale of all offices of the government, which leads every man to exploit as much as he can. Between Christian and Moslem, however, in cases at law, victory must always perch on the crescent.



A TURKISH CELL

The Historic Homes of Litchfield

PART I

By JEANIE GOULD LINCOLN

IN the northwestern section of the State of Connecticut, at an altitude of twelve hundred feet above sea level, on a broad plateau surrounded by hills, lies the beautiful old town of Litchfield. New England is blessed with many towns rich in historical lore which have added to themselves the modern rush of the twentieth century, but Litchfield, sitting serenely among her hills, forbids the invading trolley car and the noisy whistle of commerce, secure in her traditions and her long and distinguished line of ancestry. It would be almost impossible for a traveler to find another town like Litchfield, which fairly breathes the atmosphere of the homespun age. The significance of the name itself, "Field of the Dead," would indicate that the spirit of past makers of history, lying in quiet grandeur in the quaint old cemetery in East Street, still hovers over the township they loved so well.

When all are so worthy of chronicle it becomes somewhat difficult to specify. The gallant Ethan Allen, than whom there is no more picturesque figure in American history, was born in Litchfield, and the house of his birth is still standing. Other names, familiar in Litchfield, and illustrious in Revolutionary days, are the Wolcotts, Tallmadges, Tracys, Seymours, Beebes, and many others. General Washington's favorite corps, "Sheldon's Regiment of Horse," was enrolled and recruited there, and Colonel Benjamin Tallmadge was a gallant officer of that command. It was he, to whom Major André was brought, a prisoner, and in his letters, preserved in the Litchfield Historical Society, Colonel Tallmadge relates his sorrow for the military necessity which compelled the execution of

the brave, but ill-fated, British officer. In later days, Harriet Beecher Stowe, whose famous book, "Uncle Tom's Cabin," did much to augment the flame of feeling against slavery, was born at the home of her father, Reverend Lyman Beecher, on North Street. It was a Litchfield wag who, knowing well the eccentric ways of this family, gave this epigram to posterity: "There are but three kinds of people in the world: saints, sinners, and the Beechers!"

The plateau of the old village is divided into four principal streets: North and South, East and West Streets, as they were laid out by the pioneer

colony in 1721.

In olden days there was gentle rivalry between North and South Streets: North Street being the home of the Tallmadges, Tracys, Demings, Buels, and Goulds; and South Street, where lived the Wolcotts, Reeves, Seymours, Sanfords, and Woodruffs. Both streets are broad avenues with doublerows of stately elms, and circular

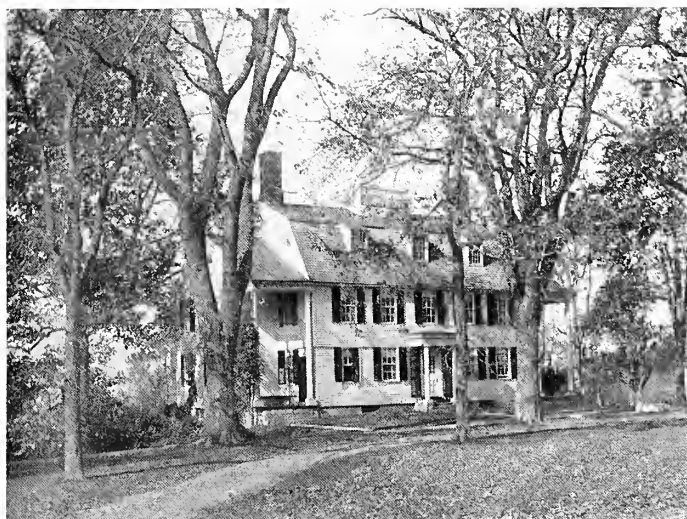


THE OLD MANSION OF OLIVER WOLCOTT

driveways which lead to the doors of each fine old mansion.

By act of Congress in 1792 a post-road was constructed by which the United States mails were carried from New York to Hartford and also to Albany. This led to making Litchfield the stopping place, on the way from New York, for the members of the legislature at Albany, and the arrival and departure of the post-coaches was the event of the day. Indeed, the coach-and-four system obtained after the Housatonic railroad was built, for the only way in which to reach the town as late as 1857 was by that time-honored conveyance, which met the trains at Cornwall, where, after a mid-day dinner at the old inn, very leisurely taken, the stage-coach carried you

House and Garden



THE TALLMADGE PLACE ON NORTH STREET

up hill and down dale (up hill chiefly) and swept into Litchfield Town at six o'clock.

On South Street stands the home of Oliver Wolcott, signer of the Declaration of Independence, Governor of Connecticut, and Major-General of the Continental army. It was built in 1775, and has been in continuous occupation by the Wolcott family, except for a short period some twenty years since, after which Miss Alice Wolcott, its present owner, repurchased it, and she now resides there. To this mansion was brought from New York in 1776 the leaden statue of King George III. which the "Sons of Liberty" tore down from its pedestal in Bowling Green. It was cut in pieces, and from it, in General Wolcott's orchard, were molded 4,200 bullets, by actual count, by the daughters of General Wolcott and other patriotic women of Litchfield. And these are not the only bullets which the Wolcotts can claim, for imbedded in the walls of the house are several others, reminiscent of the days of the Indian warfare.

In the Wolcott mansion are many rare treasures preserved by Miss Wolcott: family portraits, old china, and beautiful dark mahogany. It is one of the features of Litchfield that not only in these old mansions but in every cottage and farmhouse can be found heirlooms both wonderful and precious, handed down from one generation to another, and beyond all price to their fortunate owners.

The Tallmadge place on North Street was purchased by Colonel Tallmadge in 1782 from Mr. Thomas Sheldon. The house was erected in 1775, but after Colonel Tallmadge visited General Washington at Mount Vernon he added the north and south wings, which are a fac-simile of those of the historic Virginia mansion. Back of the house are extensive grounds, in recent years terraced, with accompanying landscape gardening, and a parterre of flowers, but all arranged in keeping with the colonial period. Here, as a bride, came "The Rose



THE SANFORD RESIDENCE, BUILT IN 1832

of Sharon," the wife of Frederick Tallmadge; she was the beautiful Miss Canfield of Sharon, Connecticut, and her sister, also a famous beauty, was, in the poetic fashion of the day, given the name of "The Lily-of-the-Valley." Looking out on Mount Tom and the terrace, a sun-parlor has been added to the house by its present owner, Mrs. John Arent Vanderpoel, of New York, who makes her summer home in Litchfield. She is the daughter of the late Hon. William Curtis Noyes, and a great-granddaughter of Colonel Tallmadge. She has added greatly to the beauty of Litchfield by erecting a fine building for a free library and the Historical Society, to the memory of her mother and grandmother. The latter rooms have a wonderful collection of valuable and curious articles given and loaned by the descendants of old Litchfield families. To do it justice, this collection would require an article entirely devoted to it. Among the many heirlooms preserved there is a most interesting collection of old-time samplers. One, worked by Harriet Woods, aged eleven years, is a large apple tree, on which the apples, suspended from each branch at regular intervals, are transformed into hearts on which are embroidered the name and date of birth of each ancestor, and under the tree are two hearts entwined on which is embroidered her father's and mother's name, and the date of their marriage, and directly beneath it is inscribed this couplet:

"Ye, guardians, with tender care,
This fruit protect from every snare."

Another small maiden, aged seven, contributes a large canvas square, covered with many painstaking stitches, to which she appends the following admonition:

"Happy the child whose tender years,
Receives instruction well,
Who hates the sinner's path, and fears
The Road that leads to Hell."

(Continued on page 5, Advertising Section.)

Berry-Bearing Shrubs

Those best suited to enliven the Fall and Winter Garden with color of Berries and Bark

BY MARIE VON TSCHUDI PRICE

PART II

(Continued from the July issue.)

IN making a selection of shrubs that bear berries throughout the storms of autumn and the stress of winter care must be taken to make a judicious selection. The numerous genera and species are temptingly beautiful, luring one to lavish expenditure, and if one is not cautious and canny such temporary aberration will result in an exhibition of bad taste to be regretted later. A garish effect of color is often the outcome of inharmonious and promiscuous planting and to apply a quotation from Oliver Wendell Holmes, this brilliancy spoils the landscape picture "as a diamond breastpin sometimes kills the social effect of the wearer who might otherwise have passed for a gentleman without it." Berry-bearing shrubs for large groups should be massed for a single color effect rather than for a great variety of colors or individual beauty will be lost in hopeless confusion. Shrubs with different colored berries are planted to better effect in small groups where the red fruit of one variety sets off the black or the blue fruit of others. Here the old saying of "two's company and three's a crowd" is conspicuously verified while four varieties of berry shrubs in the same group end in a riot.

A striking hedge of two colors may be made by combining the snowberry, one of the honeysuckle family, with the Japanese rose, *Rosa rugosa*. The red haws of the rose are as ornamental in autumn as its flowers in June, remaining on the branches through the winter. I have seen them as late as the middle of April in New Jersey and although the snowberry was more of a favorite in old-fashioned gardens where stately belles and bejewelled beaux admired it, than now, it has always been of interest to gardeners and is a most worthy dapper little shrub to cultivate anywhere. Its white and pink flowers are inconspicuous and soon round out into snowy spheres, strung on slender stems. These stand not on a regular order of growing but scatter themselves in lavish luxuriance among the glossy leaves, like large pearls on green enamel and there is also an attractive dwarf species (*Symphoricarpus Heyeri*) which has snow white berries somewhat smaller. The botanical name of the genus (*symphoricarpus*) is a picture word that tells of the snowberries' crowded fruit and the shrubs must not be over cultivated for it or their dainty grace will be lost. The common snowberry is the pale faced brother of the Indian currant or coral-berry.

They both grow to about the same height and the fruit of the latter is marvelously abundant. A group or bed of the Indian currant makes an enchanting picture; for in autumn the shrubs become a mass of drooping stems, adorned with leaves and dark crimson berries that are beautiful enough to be garlanded by some sylvan god and carried in a great Pan festival that will move to the music of the pipes he has made from the elder, a European species belonging to this same idyllic family of shrubs, which may be cultivated with good effect near it. The red fruit clings to the Indian currant undismayed, while autumnal blasts send its brown-curved leaves scurrying away into the anywhere, as if to say "j'y reste" and here they do remain to the delight of gods and men, for the birds will have none of them.

Still harping on the honeysuckle family I would most heartily recommend the scarlet-berried elder, both for its white ornamental flowers, which open early and for its great clusters of berries that, becoming a brilliant scarlet, make the shrub one glorious mass of red and as this rich-colored display comes early in the season before the dark-berried, wild-gypsy elders have even bloomed, this variety of elder (*Sambucus pubens*) should also be cultivated with those of later fruiting shrubs if one wishes a

continuous picture of colored fruits. One would need the harp of a thousand strings to sing the praises of all the shrubs that bear beautiful berries, for their infinite charm lends itself to tonal as well as word pictures in black and white and I am sure no finer motif could be found for a lyric symphony than that suggested by the viburnums.

The different varieties, both the deciduous and the evergreen, are highly ornamental, but many of them are well known and too numerous to mention other than those handsome in fruit. The sheepberry (*V. lentago*), better known perhaps as nannyberry and sweet viburnum, and the rusty nannyberry (*V. rufidulum*), not so well known, are both distinguished in appearance and bear blue-black and bright blue berries respectively, hanging from coral-red stems. They seem to have been created simply to be beautiful, for beauty is their chief merit and no season finds them unattractive. Their fruit is eaten by the birds and some consider them good to eat if one is hungry, but it does not seem worth while to cultivate the nannyberries that beauty may wait on appetite, where there are so many luscious fruits to tempt it, and as the present generation is not catering to the cuisine of the North American Indian who prizes them as a delicacy, these shrubs will have to depend on their beauty, just simple ornamental beauty, to recommend them. Another viburnum of larger habit and with a bolder, more striking beauty than those I have just mentioned is the black haw (*V. prunifolium*). Most conspicuous in May, when its blossoms seem trying to outrival those of the apple-tree, its lavish bloom makes it an effective and desirable species for a lawn.

In the autumn, when the glory of its blossoms has fled, it bears an abundance of blue-black clusters of berries that, mingling with the reddish bronze tints of the foliage, give it a conspicuous beauty all its own and revives the interest that often lags between its flowering and its fruiting time. The twigs are reddish in winter and the black haw is often cultivated in American and European parks and gardens for its decorative qualities and its persistent edible fruit, being also known as the stag-bush and the sloe. The withe-rod (*V. cassinoides*), with its thick lanceolate leaves and its rose-colored fruit, is an attractive shrub to plant in a group with *V. dentatum* that has blue berries towards the close of summer, and among the most ornamental of fruit bearing viburnums are *V. opulus*, *dilatatum* and *Wrightii*. These bear brilliant red berries which remain on the branches quite late and are resplendent in autumnal purple and crimson foliage, *V. opulus* and *acerifolium* being the most conspicuous. Most of the viburnums are particular as to soil and position, preferring moisture and sunshine, though there are some that grow well under the shade of trees even in rocky, dry soil and for this trait are excellent shrubs for groups which include trees of branching habit. They thrive in any temperate and warm climate and are adaptable and hardy.

A genus of shrubs little known and not largely cultivated, though it is a valuable addition to a list of decorative berry-bearers, is the *Elæagnus* or *oleaster*. The different varieties are conspicuous for their silvery-white foliage which seems to cling to them as a frosty souvenir of their former sub-arctic habitat. The silver-berry, a native of the far West, has fragrant flowers and edible berries and the buffalo-berry another species is known in various localities as rabbit-berry, beef-suet-berry and *grains-de-boeuf*. The latter is grown profusely in the western parts of America for its acidulous, currant-like fruit but in the regions where the currant is cultivated the buffalo-berry is only prized for its ornamental qualities. As it is more or less of a prickly nature it is suitable for hedges and is a most interesting shrub that takes kindly to Eastern gardens. Remarkable for the silvery luster of its leaves, it also bears a scarlet-crimson fruit, so abundant as to redden the entire bush and seldom does a shrub exhibit such strong contrasts of color in foliage and fruit. There are other of these charming shrubs that bear yellow fruit, a Japanese variety (*E. longipes*) one of the handsomest in shining foliage and red silver-dotted fruit, and *Elæagnus hortensis* swell the list of these dazzling shrubs in fruit and leaf. Like *Elæagnus longipes* the

hortensis variety thrives well in dry soil and both are of free growth. The shrubs of the *oleaster* family are all readily propagated either from cuttings, seeds or suckers and as they have begun to interest gardeners it will not be long, for their praises are already in the air, when they will be very much better appreciated and more widely cultivated.

The barberries are a class of shrubs so well known as to require but little description. North America is not their original habitat, nor do they make claim to have come over in the Mayflower or the Speedwell though they are early settlers. Just what part of the world they did spring from no one has the temerity to assert though their botanical and common names have been traced to Arabia. They have thrived here in their adopted country and having escaped from civilizing restrictions many flourish in unconventional serenity in New England woods and roadsides where "hang their tufts of crimson berries." They reach their greatest beauty when cultivated and are of about one hundred species. Most of the deciduous varieties are hardy and the evergreens are recommended for temperate regions though they thrive very far north when planted in sheltered positions.

Berberis Thunbergii and *amurensis* are among the handsomest varieties in scarlet fruit, that hang on the branches all winter and gleam amid the new spring buds far into April. Of the many ornamental barberries, the most attractive varieties are *alba*, white; *lutea*, yellow; and *nigra*, black-fruited; while *Berberis Wallichiana* and *violacea* are most unusual by reason of their violet-colored berries which give them singular interest. Another species described as looking like a holly, fruiting like a Concord grape and belonging to the barberries is the Mahonia. Evergreen in their native Oregon, the varieties *aquifolia* and *Japonica* are only sub-evergreen in the latitude of New York and Boston, though quite hardy. The fruit is edible, quail and other birds are attracted by it, and brilliant in foliage and rich in winter berries there is no more beautiful class of shrubs to cultivate for hedges and groups than is to be found among the barberries. A numerous variety of shrubs known as Pernettyas or prickly heaths are about the showiest and most useful of dwarf, berry-bearing evergreens. Of bushy habit, hardy and easy to cultivate, it is strange that this group of plants should be so neglected in gardens, for they are also surprisingly attractive in the various shades of their colored fruits, and if any one, on whom the spell of the garden has fallen, will fare forth in quest of other berry shrubs, not neglecting the warning to be cautious and canny, he will return with the spoils of a conqueror for there are many luring and beautiful varieties still awaiting conquest.

The Scarlet Thorn

BY E. P. POWELL

THE double scarlet thorn, like all the thorns, will thrive in apple soil. They prefer clay soil, and they like to be well mulched, only do not put any manure around the roots. You may top dress with stable cleanings, but better with a plenty of old leaves, renewed every year. Over these leaves I would spread liberally a quantity of coal ashes—from anthracite coal.

Fungus, which attacks it after blooming, can be prevented with early and thorough spraying with bordeaux mixture. The thorns are all slightly irregular in their method of growth, and very much like to be dwarfed. If you care to dwarf this or any other tree cut it down and allow the suckers to start. Then eliminate the weaker suckers, until you have a group of half a dozen strong ones. Nearly every orange tree in Florida, from which you get your winter's supply, is a dwarf made by cutting down old orange trees to the ground, and grafting several suckers. The result is a tree spreading about fifteen feet and of the same height loaded with bloom in February and fruit in the autumn.

The Famous Busch Gardens

The Evolution of Barren Hillsides and Rocky Canyons Into Velvety Lawns and Terraces, Miniature Lakes and Sparkling Fountains. The Magic Wrought with Money

BY ALVICK A. PEARSON

FIVE thousand dollars a month is the amount being expended by Adolphus Busch, the brewer, for the maintenance of his magnificent gardens in Prohibition Pasadena. Just what these gardens have cost him during the past five years is unknown even to Mr. Busch, but a conservative estimate places the figure at about \$400,000.

Many people know of these wonderful gardens as "Busch's Sunken Gardens," since the location is chiefly at the bottom of the arroyo seco, or "dry river bed," which bounds habitable Pasadena



FOUNTAIN IN THE BUSCH GARDENS

on the west. But the gardens are more than that. Pasadena attracts many thousands of tourists every year because of the salubrity of its winter climate and because of the striking beauty of its costly homes and moderate-priced bungalows. But if the exclamations of these winter travelers are to be believed the Crown city of Pasadena is likely soon to be known chiefly because of its incomparable Busch gardens.

Some five or six years ago the St. Louis brewer, Adolphus Busch, in his imposing stone palace known as "Ivy Wall," where for three or four months each winter he and his family make their home at Pasadena, conceived the idea of constructing a wonderful garden which should surpass anything of its kind the world over and which incidentally would add floral lustre to the Annheuser-Busch brand of liquid refreshment. So the money bags were loosened up and a famous gardener engaged for the work.

The gardener was a Scotchman, for some years engaged on other local gardens, a man of ability and resourcefulness. He undertook the work with considerable trepidation. The lawns and trees around "Ivy Wall" were his first care. Then began the reclaiming of the jungle-covered hill between the house and the bed of the arroyo. Formal terraces and walks were laid out, to be covered later with velvety lawn or macadamized as the need arose. In the depth of the hollow was planted an exact reproduction in flowers of the great letter "A" with its eagle, the trade-mark of the owner's brew. The walks wind gracefully down from the top of the hill.

Later purchases to the westward provided the opposite slope

The Famous Busch Gardens

of the hill. This was laid out with boulder-bordered walks, carefully planned masses of shrubbery, running brooks and miniature water-falls. Around the nearer hill swept a continuation of the macadamized walks in the first garden, under a number of magnificent live-oak trees. Then came the purchase of the land right in the bed of the arroyo itself and the determination to push the garden clear across the valley. Steps were taken to preserve the giant sycamore and other trees which grew in profusion in the bed of the arroyo and by stone and cement walls to guard the improvements against the flood of water which occasionally in the rainy season rushes down the bed of the arroyo with furious force.

As the dream came toward realization new difficulties arose. But whenever they blocked the way the brewer waved his magic wand of good American gold and they faded away. Now and then a small property owner evinced a desire to "hold up" the garden-maker. Land values flew up to the ceiling. Mr. Busch was never parsimonious, always liberal, but when he concluded that he was "being played for a good thing," or in other words imposed upon, he was like a rock. Witness a little tract of five or six acres which projects into one side of his wonderful park and for which the owner demanded fifteen or twenty thousand dollars. Mr. Busch refused and bought the land only when its price dropped to what friends of both parties considered fair and reasonable.

Water for the garden chain was secured from a local private company. The water toll reached finally to over a hundred dollars a month. At times it was not of good pressure or particularly abundant. Occasionally consumers complained of his lavish use of the common supply. His agent suggested a private pumping plant as a solution of the difficulty. Mr. Busch told his agent to go ahead. Eleven acres of land, right in the path of the city's growth, land supposed to be water-bearing, was purchased and a well sunk. Abundant water was found at bed-rock, 120 feet



LIVE-OAK TREES IN THE GARDENS

from the surface. An automatic pumping plant costing \$10,000 was erected with an eight-inch pipe to the Busch property half a mile away. Now the gardens have all the water they can use. There are two tanks at the pumping plant, each holding eighteen hundred gallons of water. In these tanks a seventy pound air pressure is maintained. When this pressure drops to fifty pounds the pumps begin automatically to work. The well and pumps are believed to be capable of supplying at least one hundred miner's inches of water. This means water for irrigation, water for running fountains and brooks and falls and fish ponds, as much as is desired.

But to return. The gardener continued his work with every assistance. At the present time a score of expert helpers are at work planting, pruning, trimming, watering, extending. It is said that the work of extension already laid out will take years to complete. In the newer section are wild fowl of various kinds, in the babbling brooks are native and foreign fishes, on the rocky ledges climb half-wild mountain sheep. Rustic seats are placed wherever needed throughout the gardens, the new section alone being never opened to visitors.

Three days a week, the gardens which now cover thirty-five acres, are open to the public without restrictions for several hours. At other times the gates are kept rigorously closed. When the gates are shut the great brewer accompanied by his secretary or by members of his family wander at will over the grounds or sit under the trees. Surely no monarch ever had more delightful breathing spaces around his royal palaces than are these.

Every flower, every shrub, every tree has its label, telling its common as well as its scientific name, the whole affording the student an herbarium of unexampled extent and variety.

Visitors are wont to comment wondering upon the vivid green of the lawns around the house and over the garden terraces. To such the gardeners and public carriage men gravely



TERRACES IN THE BUSCH GARDENS

explain that the lawns are sprinkled every morning with Annheuser-Busch beer and that this it is that keeps the grass greener than elsewhere.

Some months ago it became publicly known that Mr. Busch contemplated deeding these wonderful gardens to the city of Pasadena before his death or leaving it to the city by will. The statement has been allowed to go without denial. Such are probably the intentions of the great brewer. The mayor of Pasadena recently told Mr. Busch's agent that while the city would gladly accept of this princely gift it should be accompanied by a sum of money large enough to guarantee its perpetual upkeep as it is now. Few municipalities in the country would feel able to spend the money needed to care for these gardens if it ran into the figures named by those who know what Mr. Busch is now expending.

It is, however, reasonable to suppose that a man, of the great business ability of Mr. Busch, would scarcely enter into an investment involving so large an amount as is already tied up in this enterprise, and one where a very large part of the investment might be wiped out by neglect of a very short duration, without making ample provision for its perpetuation, whether it remain after his death—a private garden—or passes into the possession of the municipality.

It seems probable, then, that when Mr. Busch takes steps to present these gardens to the city of Pasadena he will also provide for their being cared for in the same perfect manner as to-day. No visit to Southern California at the present time is complete without a visit to the wonderful Busch Gardens at Pasadena.

Simplicity the Keynote of Good Taste in Art, Ideals or Emotion

BY ADA BROWN TALBOT

THE spirit of the Japanese as shown in decorative matters is full of charm, for simplicity is the keynote, not only in quality, but in quantity as well. And how few of us "Barbarians" of the Western World seem able to appreciate this. We are too vain in our feverish acquisition of treasures to consider hiding any of them from the eyes of the world, *en passant*, for a single day. We must display them all in the drawing-room or salon, until the matter of locomotion therein becomes a difficult one.

We are oppressed by the things that are supposed to decorate, the cloying barriers to health, portieres always hanging between us and the life-giving ether; over-draped windows; inane pictures and the myriad articles of adornment in the sad-eyed, apoplectic rooms that are afflicted with decorative indigestion, gorged beyond their limit by senseless, useless objects, in the vain pursuit of decoration. Why cannot the occupants of houses at least try to make harmony their chief end and aim?

We seem not to consider the other scheme of decoration worth while, the scheme of simple tastes made useful because fulfilling a need and gratifying a desire at the same time. How hard it is to eliminate, to put away useless things and be simple! The enchantment of clear atmosphere in our homes, the sense of expansiveness, of generous views and noble proportions are the sweet reward which only broad minds appreciate after superfluous objects have



A CHARMING SPOT IN THE GARDENS

been banished from the home. The mighty tide of senseless, maddening things parading as bric-a-brac, that has flowed into most homes at some period in their history, has carried us far from the real port, the Port of Beauty. Only there can we contentedly abide, safe from the fret of ceaseless obligation, from the burden of convention and the never-ending care of THINGS. In the Port of Beauty, harmony prevails, life is simplified and homes are made beautiful by sunshine and generous space.

Be simple in tastes, in emotions, in ideals; feel that a single thing of beauty is enough to offer on the altar of estheticism to-day, saving the rest for to-morrow, and to-morrow and yet to-morrow, to-day a vase, a flower or a bit of tapestry; to-morrow a statue, a different flower or a painting. Let the home or the room speak for itself and in the utterance proclaim you master.

Have you not reveled in the graceful beauty of an art treasure that seemed to burn into the very depths of your esthetic nature, to find that long days after, the *soul* of the thing was yours to keep? Remember this, you of slender purse. Your ambitions, your longings, your struggles for a few, at least, of the treasures of art, are not in vain. At least your eyes and ears and soul may be filled, and, after these—your heart; for Memory is awake, and what you see, if you are appreciative, is as surely yours as though you had legal possession and title.

I can afford to eat the oyster that perchance made the pearl on a king's coronet. The same sun that warms me and gives me strength and life, made possible the glorious roses in a duke's garden. For a trifling sum I may behold the wonders of the pyramids, of great vaulted churches and may travel on railways in malarial lands, the building of which cost countless thousands of human lives. In a bit of marvelous Chinese porcelain I hold in my hand the embodiment of a secret which has puzzled the world, which the world cannot buy, and into the making of which centuries of civilization have entered.

Live in to-day the whole gamut of the ideals of which you are capable. If your surroundings are depressing, so much harder the struggle, but *one* treasure may save you from *ennui*. Oh, little vase of blue! Oh, little canvas, glorified by good taste (and a good frame)! Oh, simple violets, brightening your corner and soothing ineffably by your presence! What have you not done to save some starving soul in an uncongenial atmosphere created by mere physical surroundings!

The day brings its own "Amen" if the soul has been well fed and the joy of simple desires fulfilled.

Poisonous Plants and Vines

The Poisonous Pokeweed and the Celandine Wayside Weeds to Avoid

BY ANNIE OAKES HUNTINGTON

IT is interesting to find how many of the familiar weeds which we see growing commonly along country roadsides contain poison, and yield various poisonous principles used in medicine. Many of them are unattractive in appearance, rank in growth, ill-smelling, and coarse, but others, although hastily scorned as being mere weeds, possess flowers and fruits singularly beautiful in form and color, if we stop a moment to look at them critically. Take, for example, the pokeweed, garget, or pigeon-berry, *Phytolacca decandra*, as it is sometimes called. At first sight it seems an uninteresting wayside weed, with insignificant, greenish-white flowers; smooth, stout, rank-growing stems; and large, strongly scented leaves; but when September comes, and the clusters of smooth, green berries change to a shining, black-hued purple, which hang in long, pendulous racemes among the leaves, the plant becomes transformed, and our former indifference is at once changed to admiration. At this season of the year it no longer seems strange that in Europe the pokeweed is cultivated as an ornamental garden plant, much prized for its beauty.

The generic name of the plant, *phytolacca*, refers to its decorative fruit. It is a hybrid name, from a Greek word *phytos*, meaning plant, and the French, *lac*, or lake, in reference to the crimson-lake color of the juice of the berries. Our own English name for the plant, poke, is supposed to have come originally from the American Indian word *pocan*, which was given to any plant yielding a red, or yellow dye.

The root of the plant is large, fleshy, and actively poisonous, and is employed with the berries, which are also poisonous, for various diseases of the skin and blood. The toxic principle *phytolaccine* is a violent, but slow acting emetic, and in over-doses death is apparently due to paralysis of the respiratory organs. A case is recorded in which a woman died from eating a double handful of the berries and children should not be allowed to eat the fruit, which invariably attracts them by its bright, black clusters shining in the sunlight. In the spring the young shoots are well known and liked as a substitute for asparagus, but in preparing them for food all portions of the root should be carefully rejected.

The water in which the shoots are first boiled should also be carefully drawn off and changed, on account of its poisonous character.

The celandine, *Chelidonium majus*, is perhaps more generally known by sight than by name, for although one seldom hears them spoken of, the little frail, yellow flowers spring up in waste places, along roadsides, and on the borders of woods everywhere, throughout the Eastern States. The celandine is a somewhat weak, hairy plant, from one to two feet high, with thin leaves, so deeply divided that the lobes are almost separate leaflets, and in color a lively green above, and a bluish green beneath. The clear, golden yellow flowers are composed of four rounded, delicate petals and are borne on long, hairy footstalks from the axils of the leaves. It is a plant of but one genus, found in Europe and Asia, and it has become naturalized in the United States.

The celandine contains two poisonous, alkaline principles, known as chelidonine and chelerythrine. The whole plant is very brittle and exudes, when broken, an orange-colored, fetid juice, which is intensely bitter to the taste, and a violent, acrid poison. When applied externally it produces inflammation of the skin, and to this stimulating character may be attributed its long held reputation as a popular remedy for destroying warts. The method of applying it, is simply to break the stalk, and to touch the part affected with the yellow juice.

A curious and very old belief existed that it was the habit of the female sparrow to use celandine to restore the sight to the eyes of her young. The generic name of the plant comes from the Greek word for a swallow, and was undoubtedly given to the celandine because the flowers bloom when the sparrow comes in spring; but Gerarde, one of the old English botanists, says, that it was not given "because it first springeth at the coming in of the swallowes, or dieth when they go away, for as we have saide, it may be founde all the yeare, but because some holde opinion that with this herbe the dams restore sight to their young ones, when their eies be put out." The belief originated with Aristotle, and was afterwards maintained by Pliny, Dodoens, Albert le Grand, Macer and other ancient botanical writers.

"There is a Flower, the lesser Celandine,
That shrinks, like many more, from cold and rain;
And, the first moment that the sun may shine,
Bright as the sun himself, 'tis out again."

This verse, from one of Wordsworth's three poems in honor of the celandine, does not refer to the flower here described, but the lesser celandine, *Ranunculus ficaria*, a European member of the crowfoot family, wholly different in character, and found only in the United States, where it has escaped from gardens.



THE CELANDINE

A Revival of the Fittest

Good Reproductions Preferable to Genuine Antique Wrecks

BY MINNIE THOMAS ANTRIM

Furniture Shown in the Collection of J. L. Schwartz

THAT modernity has a wide-reaching craze seems essential. Rarely has it chosen one so creditable as the collecting of antique furniture. That so important a quest deserves exceeding care is obvious, and yet women "collectors" rush in and out of dusty shops, upon dirty streets, gloating over their "finds" at amazing prices, convinced beyond persuasion that antique dealers are the long lost exceptions to the Biblical aphorism—"men" and "liars." In their haste to acquire, they do not stop to think, or they must realize, that although a genuine "Gate-legged table," Chippendale dresser, or high-boy, might, by the grace of the gods, be found for "a song," these treasures assuredly will never be picked up for nothing in shops, be the songster never so tuneful.

A responsible dealer knows well, none better, that he may ask almost any price for an "important" old piece, and it is not widely recorded that honest dealers are unfond of a just profit. That a good reproduction is better than a genuine wreck, all, save mental derelicts, will admit, although in their delirium of acquisition, many will say, "good old furniture lasts forever;" which is true only when it has been thrice carefully used. Very carefully mended cracks, chips, and broken corners are often proofs of clever fraud-work.

That mahogany is the only "worth-while" wood, the illiterate searcher religiously believes, and should anyone rashly suggest that antique pieces of curly maple were equally esteemed by those who know, their clamoring protests would rend the Heavens. This, however, is true. Aristocratic mahogany will always be well chosen, but the charm of curly maple should be as intelligently recognized. Because the lines of colonial furniture are admirable, why should we not delight in the sturdy beauty of certain early English pieces, or in the exquisite Louis Quinze, or Louis Seize models? Culture admonishes us to be catholic in our taste in art; to be crazy about no sort or period, but interested in all.

The first desideratum for gathering household treasures is knowledge, which in this sense often bringeth joy instead of "sorrow," not a little knowledge, which is as we all know, dangerous. That pine carvings would be admitted among rare antiques only wiseacres know. Before 1700 colonial talent carved very beautiful things upon this wood, which was the first used by the New World furniture makers. It was not until the eighteenth century that the more stately kings of the forest, were made up into American furniture. Only the very rich or the unco' wise can now obtain a carved pine table of the first class, or an antique bureau in curly maple. They are rarer than the proverbial hen's teeth. Dealers with neither of the above, will scoff at them, but, set them looking and should they find, behold their weirdly changed tale.

The best antiques have been handed down of course, or have come from dear old homes, broken up by death or disaster. Superb "pieces" both in furniture and old china, are frequently found in quaint country homesteads where money is scarce and ideas of value scarcer, hence, are purchased at prices that should shame those who gleefully tell the tale of conscienceless profitings. The lies born of the antique craze are legion. It is a common thing to hear Anybody's vain gloriously rattling ancestral bones that belong to Somebody's forbear. That a grandfather's clock is in your house thank Allah, but don't steal "Grandfather." Be honest! If you can't be honest, be still; thereby, your reward will be greater in the long run. Always remember the world's eyes are canny and monstrous clear: its memory phenomenal.

Wizard-workers there are who copy, from old books, any antique ever made by man. Beautiful indeed are these reproductions. They are worthy of any purchaser. The makers put into every "gate-legged" table, carved sideboard and bedpost such genuine love for their art (for art it is) and such splendid woods that with care they are sure to last a century or two at least. But, let no fool say in her heart, "I'll lie about them, and none shall know they are not 'real,'" the world knows, aye it always—knows.

No place in the world is much more sacred to the collector than a genuine antique shop. Metaphorically, here all heads are uncovered, as, across Memory's mirror, ghostly owners of Chippendale sideboards, Hepplewhite secretaries, high-boys and "low-posters" seem to move in stately steppings about among their relics, listening jealously, to the questers who, to their credit be it spoken, do nothing but praise.



A CURLY MAPLE LOW-BOY
From 1702 to 1750—Queen Anne Period

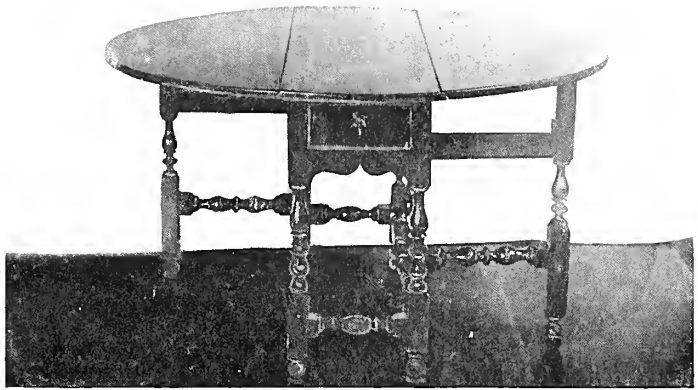


A HEPPLEWHITE DRESSER, INLAID
The Looking Glass and side flaps close down

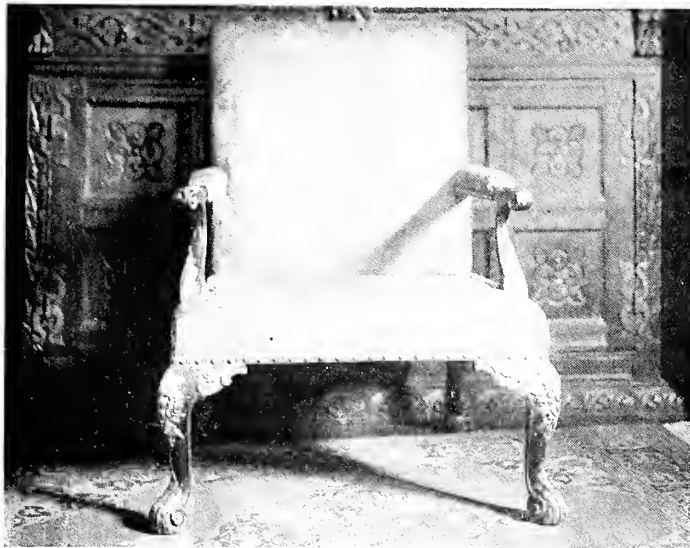
A Revival of the Fittest

It speaks well for young moderns that after many years they eagerly acknowledge the good taste of those who have passed away. True this worthy "fad" has become a craze, which is not so creditable, for it obliterates common sense; however, after the rough edge of enthusiasm has worn off a little, it is probable that modern homes will become increasingly dignified and repose-inciting. The quality of modern furniture as well will show more sincerity, particularly in its putting together, and simpler in designs, all of which will educate those who can afford to buy neither antiques nor those newly born "Little Brothers" from the forests of to-day.

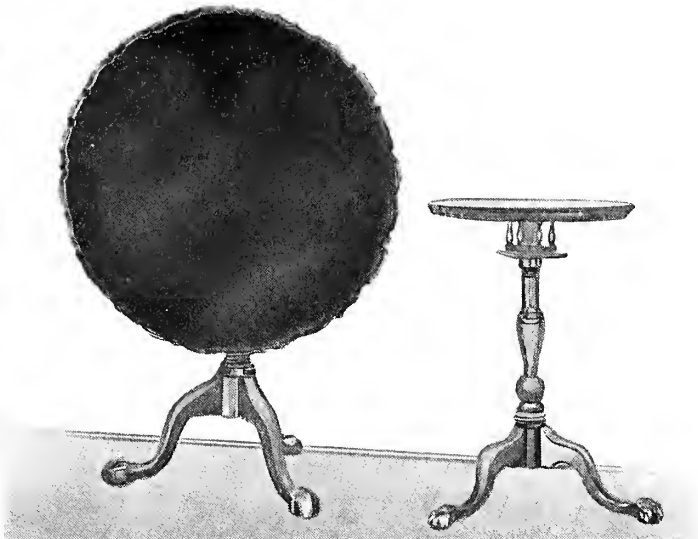
The several illustrations shown herewith are from furniture in the private collection of Mr. J. L. Schwartz at his summer home at Port Hope, Ontario. While the photographs are from veritable antique pieces, there is no reason why honest reproductions by capable artisans will not give as great pleasure to the eye and maybe for a longer duration of time than these, whose days already have reached the four score and ten period. In the several articles shown, mahogany, curly maple, American walnut and oak are the woods used.



A GATE-LEGGED TABLE OF WALNUT
Made about 1680



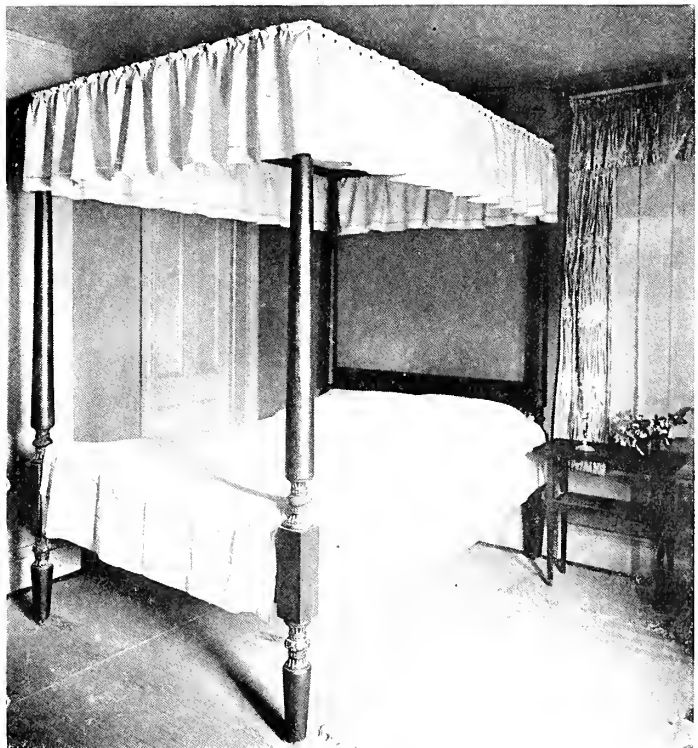
A HANDSOME CHIPPENDALE ARM CHAIR
Found in England. The carving is oak gilded. 1760



A PIE-CRUST TABLE, TOP TILTED
Also a Candle Stand of Elaborate Style. Made about 1775



A SCROLL TOP HIGH-BOY OF AMERICAN WALNUT
Made about 1765



A MAHOGANY FOUR-POSTER OF CHIPPENDALE PERIOD
Made between 1770 and 1780

Roses and Their Diseases

Where, When and How to Plant and Prune
How to Fight their Enemies

BY W. R. GILBERT

TO grow roses successfully a rich soil must be provided, such as a deep loam of a stiff rather than light nature, although the plants, on their own roots, will thrive better in rather light soils than will others worked on the common tall briar or on seedling briar stocks. Shallow, sandy, or gravelly soils are unsuited for roses, and so, on the other hand, are any which are improperly drained. In gardens where rose-beds have to be formed in unfavorable situations it is best to dig out the natural soil in the first place, and replace it with a properly prepared compost. A depth of about one and one-half feet should be provided for such strong-growing kinds as most of the hybrid perpetuals, and a similar depth is advised for all roses if it can be provided. The soil can scarcely be made too rich; plenty of manure may be added when the ground is being prepared for planting, and an annual top dressing, in addition, is generally found beneficial, and, indeed, necessary, in the production of good flowers. It may be applied with advantage soon after growth commences, in spring; the flowering shoots are then pushing up, and need plenty of feeding from the roots.

Respecting situations, there are few in which some representative of this beautiful genus may not be grown successfully. It is not convenient, nor, perhaps, desirable, to attempt the formation of a rose garden in all gardens, even when they are extensive; but beds of roses may generally be introduced into flower gardens and pleasure grounds, and any quantity of plants, so far as circumstances and space admit, may be put into other positions without any fear being entertained of having too many. For cutting purposes, in private establishments, it is found a good plan to devote a portion of the kitchen garden to rose-growing, where the ground can be well trenched previous to planting, and enriched with manure at any time when it is considered necessary. For a rose garden, an open situation is desirable, with a south or southeastern aspect, and sheltered from other points, particularly north and east. Climbing roses are very beautiful; they may be employed with good effect for covering arches, arbors, pillars etc., and also for training up trees and tall-growing shrubs.

Transplanting of all the more hardy roses may best be done in October. Tea varieties and any other of a tender nature are generally not safe to withstand the winter unprotected, and are consequently planted in the spring. Dwarf plants should be allowed a space of from two feet to three feet clear. Sometimes both are planted alternately in beds. Roses are better arranged by themselves in this way than intermixed with other plants; and this remark also applies to the flowers when cut.

A very important matter in connection with successful rose culture, is the combating of the diseases which affect them and unless watchfulness is ever observed, success cannot be hoped for. The principal diseases that attack roses are, aphid, or green fly, mildew, red spider, and white scale, and in dealing with these the remedies I here advocate are those which I have found most effective. Taking them in order the first to consider is aphid or green fly. This generally makes its appearance in the early spring, and may be held in check by dusting the affected shoots with either insecticide or insectibane, syringing, or hosing the same off in two or three hours; but where roses are largely grown this is both slow and too expensive a process, and I would recommend either of the two old remedies—soft soap and tobacco juice or quassia chips infusion. Here are the recipes:—Soft soap and tobacco juice mixture is made thus. Two pounds of soft soap, and half a pound of cheap tobacco; pull the tobacco to pieces, and tie up in a piece of calico; place in a saucepan with the soft soap and boil with a little water for about twenty minutes; then add water to make in all

(Continued on page 8, Advertising Section.)

French Bulldogs

Their Points and Characteristics

BY ARTHUR P. BENDER

THE French bulldog was first seen in this country in the eighties and since then has taken the eye and heart of the public in long strides, an honor which is his due, by reason of his affectionate nature, reliable disposition and general intelligence.

He is small enough to serve as a house pet, and his short coat gives him the advantage over the smaller breeds which possess the longer hair.

Though he is active and lively he is not boisterous around the house, since he possesses a quieter manner than the terrier breeds, and combines the lovable, active traits of the Boston terrier and the fox terrier with the sweetness of disposition and the sour face of his sedate cousin the English bulldog, which is often considered, on account of his size, too large for the house, and is thus often forced to make way for his smaller relative among the lovers of the bulldog.

On account of the scarcity, as well as the many desirable features of this breed of dog, a good specimen—which will sometimes bring a staggering price—should point up as follows:—An active, intelligent dog, smooth coated, compactly built, and of small stature: the head large, square and broad, cranium almost flat, jaws large, powerful, deep, square and undershot, with good turnup and layback, the muscles of the cheeks well developed, the face extremely short, broad and very deep. The stop should be strongly defined, causing a hollow groove between the eyes and extending well up to the forehead. The eyes should be wide apart, set low in the skull, as far from the ears as is possible; they should be round, dark, of moderate size, neither sunken nor bulging. No haw and no white of eye should be visible when looking forward.

Muzzle, nose and lips should be black, lips thick, nose deep and nostrils broad; the neck short, thick and well arched. The ears should be bat ears, large in size, broad at base, well elongated, with rounded tops set high on head but not too close, yet carried erect, with orifice plainly visible when seen from the front. Mutilated and other than bat ears are disqualifying. The body should be short, well rounded, well let down between the shoulders and forelegs; chest deep, broad, full, well ribbed, with belly well tucked up; back short, strong and roached broad at shoulders and narrowing at the loins. The forelegs should be short, stout, straight and muscular, set wide apart; hind legs longer than forelegs, so as to elevate the loins above the shoulders, free and compact and firmly set, turning slightly outward; toes compact with high knuckles and short nails. The tail should be either straight or screwed (but not curly), short, hung low, thick at root and fine tip carried low in repose. Color should be uniform, preference given to dark brindle, dark brindle and white; all other brindles and all other colors. The skin should be soft and loose, especially at head, forming wrinkles; the coat moderately fine and smooth.



FRENCH BULLDOG "PONY NICK"
Bred by A. P. Bender, Allentown, Pa.

Arts and Crafts Home Making

BY MIRA BURR EDSON

OCCASIONALLY in this prosaic world the dream—which in the dreaming seems too good to be true—finds its realization. The charming home described and pictured in this article is such a materialization. The man and woman who have designed the decoration and made much of the furniture used here have wrought in this interior an ideal of home.

Both of these persons are skilful in the crafts and all that involves practical skill as well as taste. They have, therefore, been able to cover a wide range of art expression and everything in the house testifies to their ability.

The first serious craft work that these interesting people attempted in common was a set of dining-room furniture. This consisted of a large table and four chairs. The "rushing" of these chairs forms a story in itself. The work was studied out by means of suggestions obtained from an old man who had learned chair seating in his youth, and by taking apart the old rush bottom of a chair. The success that attended his first effort encouraged them in the furnishing of the new house. The house is in a quiet street and enjoys at one side the garden of a neighbor, which permits plenty of light and space, and on this side most of the windows are placed. It is a plain, square little house with nothing distinctive about it. But it is sturdily built and offers great convenience in the arrangement of the rooms and best of all gave opportunity for the beauty which has been developed.

One enters a square hall in which a table and mirror are placed. The mirror frame and table are carved, each bearing some form of the Celtic interlaced design. The Northern ancestry of the man of the family induced a warm interest in the old Sagas and their strange interlacing, symbolic patterns.

The reception-room, to the right of the hall, is remarkable for its charming color. A soft glow seems to envelop one upon entering and the color has served as a keynote in the furnishing. Its scheme lies in the contrast of rich blue with soft coppery red, now warming into rose color, then lightening into tones more buff. These colors predominate in the large Eastern rug which covers the floor, shades not unusual in rugs from the East. Upon the wall, burlap has been stretched. The ground tone is one of soft gray green and upon it a design has been stenciled with the rose as motif. The growth and leaves are shown in a bronze green while the flower appears in old rose, and there are touches of the warmer color in the stems. The whole effect is so

satisfying that the walls require nothing more. A single picture hangs in the space over a broad couch. This couch and the Turkish stand near it are from the hands of the home makers. The former, cushioned in gray green, has pillows upon it in warm browns and green velvet and of a fabric with a glint of gold thread. A pleasant little touch of detail is the embroidered bit across the end of one of these.

The amateur craftworker made also the lamp on the table, and the copper hood of the fireplace. This latter shows upon it a rose unit, suggesting this as the nucleus of the room's rose motif. The fireplace front is of rough cement, toned a soft color in harmony with the copper and the old rose.

Beyond, and opening from this, is the dining-room. This differs greatly in color and style from the other and is almost a contrast yet it is brought into harmony by reflecting here and there the same notes of color, or of tone values. The dark furniture gives the requisite weight. This furniture will be recognized as that already

described. Besides these the room contains a bookcase and a buffet, home made. The touch of clear blue given by the plates of Deadham ware that stand upon the latter echo a tone from the other room, while the warm tint of the natural burlap carries a hint of copper lightening into buffs, which here, runs into browns and greens in the pattern. In the broad window, a square bay, the greens reach a focus in growing plants. The ferns and vines are supported by an interesting structure of woodwork holding pots and making possible the climbing ivy in one corner.

The stenciled design on the walls in this burlap covered room shows a motif of the horse-chestnut. The design is very bold and sweeping, yet falls in beautifully and subordinately with the requirements, the soft greens and browns keeping their place with the dull golden shade of the burlap. The curtains at the windows are quite

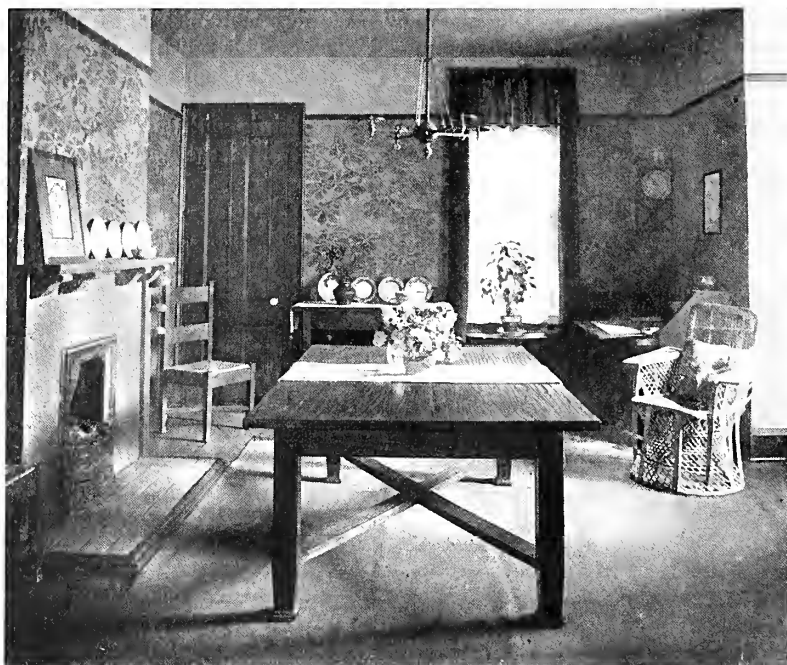
green in tone and of the same open mesh as is used, in rose color, at the drawing-room windows.

The table service is for the most part of Canton ware with plates, bowls and the like of the Deadham pottery with its charming blue and gray crackle. Flowers are always present, of whatever kind the moment dictates or provides. Roses set loosely in a clear bowl are perhaps most often seen. When the door of the serving pantry is ajar a pleasing glimpse is caught of cheese-cloth curtains bearing the device of the willow-ware.

Upon the second floor are located studio and office. Above are workshops. The studio is very attractive. This is evidently a room much used. Books, papers and drawings are on all sides, scattered with evident freedom yet never disturbing the main plan, in which both material and esthetic comfort must be necessarily



THE HOUSE



A DINING TABLE AND FOUR RUSH BOTTOM CHAIRS
The First Serious Work

present to serve its best uses. The color echoes to a certain extent, while not the same, the tones in the room below, as if these were indeed a soul emanation of the mistress herself. A plain cartridge paper of bluish gray is on the wall. Here and there are hung, showing well against it, a few scattered prints and engravings, seemingly placed spontaneously and carelessly, in the right spot. A fireplace is here and the mantel arrangement deserves special attention. It is charming, one of the choicest bits in the house. The material is California red wood and the plan and spacings are delightful. It was designed in one of those happy moments, we are told, when everything strangely falls into the right place and the result appears, not as a thing labored over but as an inspiration. The long hinges of brass are very decorative and unique. This quality is felt as you glimpse one of those charming surprises of detail in the bit of bright green just discernible in the narrow aperture of the hinge end. Overhanging the fireplace below is a hand beaten copper hood. Upon this a Scandinavian device encloses a disc which symbolically presents the common signature of the makers. One returns to this interesting mantelpiece again and again to enjoy and study it.

At the right of the fireplace is a corner seat which is continued to the broad window in front. At the left, is a work table and high stool before a smaller window through which comes the western light.

A doorway opposite that of the studio leads from the upper hall to a bedroom. Here a four-posted bed catches and holds one's attention. It is made of light mahogany and is beautifully carved, in an interlaced pattern after Celtic design. One is prepared to consider this an antique and can hardly be persuaded that it too is the work of the same skilful hands and brains that have fashioned and planned so many of the interesting things we have seen. This, however, we are assured is one of the earlier pieces of these craft workers. The curtains and spread are of a creamy Russian linen, homespun, broadly hem-stitched. The right hand corner of the room is occupied by a low dressing table and long mirror. Near the door is a fine old bureau, an antique this time, above which hangs an oval mirror. This completes the simple furnishing of the room.

From the windows, curtained with a fabric which is stenciled in an iris pattern, blue and green in color, one looks down, at the back, upon the home flower garden with a profusion of roses and iris and old-fashioned annuals; and at the side one overlooks the neighbors' garden.

All through the house there is a sense of use and of comfort and a feeling that, lovely as it is, it is not "too bright and good" to minister to the needs of a home, but forms a fitting background for the life lived here. Books and other signs show the taste of the in-dwellers for the beautiful in thought or material. This is to be discerned too in the choice of motif and the use of symbol now and then, used it may be with a more subtle pleasure that only the sympathetic can rightly apprehend, while to others it remains charming as a decorative *raison d'être*.

The outside of the house has received attention too, and changes have been wrought by the planting and training of vines but especially by the addition of a broad piazza replacing the former meager porch. This runs across the front of the house, and turning the corners, continues half way along the side. Here a short flight of steps, vine-clad, lead to the ground and on to the blossoming garden beyond. This porch offers a most welcome retreat on warm days, veiled by vines and Japanese screens from the street and allowing pretty glimpses at every hand of yard or garden. A hammock is swung and chairs brought out, and a table-bench holds inviting cushions. Tea and even luncheon is often served here, peas and strawberries being supplied for this function quite fresh from the garden.

Certainly in studying this home and its many charms and perfections it would seem in these days of specialization that we are oftentimes too apt to limit skill and invention within definite bounds, for here is evidence that versatility is an attribute of the able. In the whole there is a unity of effect combined with



A CORNER OF THE DINING-ROOM
Stencil on Walls of Horse-Chestnut Design



A CHARMING MANTEL IN THE STUDIO AND OFFICE



A FOUR-POSTER IN THE BEDROOM IS ONE OF THESE WORKERS' EARLIER PIECES

great variety of treatment, each room being individual in regard both to color and arrangement. Perhaps this is secured easily because the same minds planned all of it, suiting their taste to the uses each room serves.

All of this was not done at once, of course. The owners of this home are busy persons both, but one finds time for things which one greatly desires to do and has the skill to execute. A little delay by the way so it be not too prolonged helps rather than otherwise as making one sure that each thing attempted is the right thing and valuable in its place and the necessary "next step." A limited time for work makes this culling out important.

Dwarfing Small Trees Into Shrubs

BY E. P. POWELL

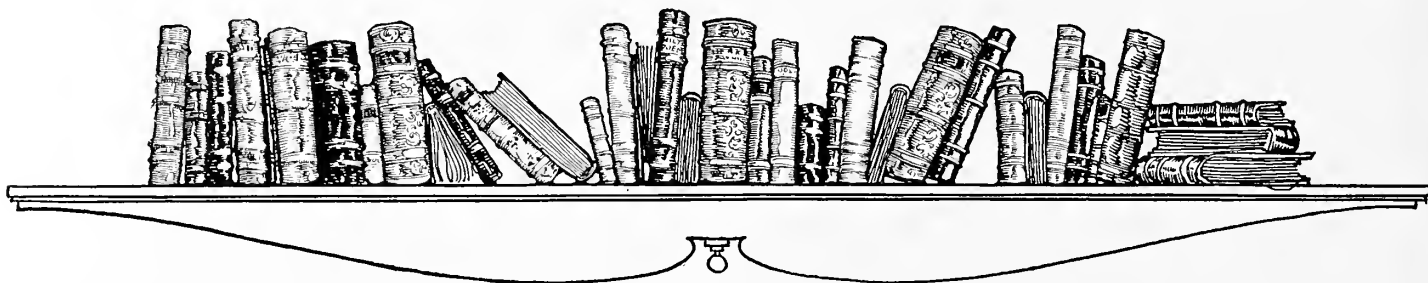
THERE is a growing interest in native shrubbery and the increased supply of stuff requires more space than the ordinary home builder can give. To obviate this difficulty I suggest that you dwarf a large number of your trees into shrubs, and reduce your shrubs in size. Here, for instance, is the basswood, a tree that given its own will, grows to be fifty or sixty feet in height, and requires as much space as any one of our forest-makers. I have basswoods growing six to eight feet in height, and constituting most beautiful groups in my shrubbery. These should not be grown to a single stalk, but the whole tree cut down square to the ground, and allowed to grow up in suckers. The bark becomes a fine shade of red in the autumn, and is conspicuous all winter, even beside the red-barked dogwood. This dogwood also should be dwarfed in the same way, and allowed to spread over a considerable space. I have not been able to blossom the dwarfed basswood, but I think it could be brought to bloom by growing a single stalk and heading it in each year, leaving only about two feet of additional growth per annum.

The catalpas will blossom admirably in the dwarf form. Cut off the top at any point you please—either to make a tree ten or twelve feet high and spreading, or six feet high and bushy, or cut close to the ground and allow a half dozen suckers to take the place of the tree. I could show you one of these trees standing about twelve feet high, and spreading about the same distance, and loaded with bloom for a period much longer than *speciosa* ever gives us. By the way, these Teas' catalpas have a very wide variation in growth and in flower. Some of them run toward the dwarf parent, and others run toward *speciosa*, and grow almost as vigorously and tall. The foliage varies from deep purple to orange green or yellow, and the flowers vary in size and brilliancy. Some of mine bloom at least four weeks later than others. It is a remarkable creation and should have attracted a great deal more attention from American gardeners. My seedlings from the original stock of Mr. Teas, give me unceasing surprises and pleasure. I am planting them freely in Florida, as in New York, and they do about as well in one State as in the other. On the whole it is the best tree for dwarfing that I know.

All of our *rosacea* plants bear dwarfing admirably. The ideal can be found in old pastures where cows have browsed young apple trees, until they have made them bushes two to four feet high. You can find them nearly as flat as tables, but ready to blossom as if they were huge trees—provided you exclude the cattle. I have tried these dwarf trees in orchards, trimming them sharply, and have made first rate bearing trees, only always dwarf. I cannot get them to rise more than ten to fifteen feet, and in bearing they are very prolific. It is a good hint for us to concentrate the vitality of some of our trees, rather than let them spread it over so much space. The wild plum everybody knows, or ought to know, can be treated in the same way. In the wilds of Michigan I have seen the most beautiful arbors, possible to create, made by plum trees grown over with grape vines. Some of these do not stand more than three feet high, and others six or eight or ten. The blooming is perfect; and the bearing equally good, provided you fight the curculio. There is no rule about trimming these dwarfed trees, except to leave the last bud pointing in the direction that you wish the limb to grow. This is a rule in all trimming, and it amounts about to this that you can control all growth with a good pocket knife in your hands, and brains.

I have named a few of the more easily grown trees, but you can experiment successfully with the maples, and I have some young ash bushes that have dwarfed themselves in my berry gardens, or been dwarfed by the passing hoe, that are so beautiful
(Continued on page 6, Advertising Section.)

EDITOR'S TALKS AND CORRESPONDENCE



The Editor, Margaret Greenleaf, wishes to extend a personal invitation to all readers of *House and Garden* to send to the Correspondence Department, inquiries on any matter pertaining to house finishing and furnishing. Careful consideration is given each inquiry, the letter and answer being published in due time as matters of interest to other readers. Where an early reply is desired, if a stamp and self-addressed envelope are enclosed, the answer will be sent. No charge whatever is made for any advice.

WE quote below from an interesting letter which has recently come to us. The query contained in this is but one of dozens along the same line and shows the fundamentally mistaken attitude of many of the home builders of to-day. Our correspondent thus voices the question of others when he says:—

“We are depending upon *HOUSE AND GARDEN* to guide us in our decision regarding the style of house we will build. Our lot is a generous one, well located on the northwest corner of a shaded street in a large town. We wish, of course, to get the best and most for the least money. Perhaps you could supply us with some plans or pictures of houses from which plans could be drawn by our contractor, and the money we save in architect’s fees can go into the house.

“We will need at least four sleeping-rooms and an equal number of living-rooms besides the service department and servants’ rooms of the house.”

This is the scanty information laid before us and from it we could scarcely feel justified or able to give practical advice on this important development in the family life.

There are several basic conditions which must be considered and met in building the successful residence. Whether it be cottage or mansion, the site and environment of the proposed house should largely influence the choice of the design for the interior; and the floor plans must be such as will meet the individual requirements of the people who will occupy it. Therefore, it will be seen that it is not practical to deal in glittering generalities when advising on so obviously serious a subject.

The colonial type of house, which is distinctly American, suggests itself as the style which meets the general requirements of the average American home maker, provided the price limitation permits it. When our correspondent states four living-rooms, four sleeping-rooms, and the service department will comprise his house, we may safely judge that he will not expect his estimate of cost to be less than \$5,000 or \$6,000. In this case a colonial house, or one of

modified colonial design, might be practical. He would, however, make a great mistake in employing a contractor to draw plans from pictures.

In an article in the July number of *HOUSE AND GARDEN* the advantage and even the necessity of employing an architect is clearly brought out, and the prospective house builder would do well to look into the matter carefully before having his plans made and his building erected without the assistance and supervision of the trained and experienced architect.

The house of Southern colonial architecture has usually a central hall extending from the front to the rear door. From this on one side opens the living-room and the dining-room, and on the other the drawing-room and the library. Back of the dining-room the service department is located. The stairway, which is often an especially typical and attractive feature of such a house, rises from the center of the hall, and may be spiral or direct.

All of the standing woodwork except doors, hand rail and risers of the stairs should be treated with white or ivory toned enamel, while the doors, etc., of mahogany, birch, or similar wood should show mahogany stain and soft dull finish like rubbed wax. The wood used for the trim may be of white pine, poplar, or any of the cheaper woods, and the doors may be of whitewood or poplar if birch is too costly. The mahogany stain shows well on this wood.

The architect or owner of the house should see that only the best finishing materials, stains, enamels and varnishes are specified and used, as when this is the case the work is satisfactory and permanent; otherwise it may require annual or even semi-annual renewal.

There is no detail of the interior of the house of more superlative importance than the finish of the woodwork in the various rooms. The quality of this speaks plainly in the effect. Also the selection of the finish for adjoining rooms must be harmonious to give the restful and dignified appearance which is so desirable. This is especially true of a colonial house such as described.

Editor's Talks and Correspondence

CORRESPONDENCE

CASEMENT WINDOWS

MY house has a great many casement windows. Will you kindly advise me regarding the way these should swing, in or out? Also about curtaining them.

Answer: Ordinarily the casement windows should swing out. There are some very excellent adjusters which are serviceable in holding the window in place. We are sending you the address of a company from whom information about this can be obtained. In curtaining the casement windows the rod should extend across the top of the window frame, and from this the curtain should hang. All curtains should be run by a casing on a small brass rod and extend only to the sill. Curtains should hang straight, as they are more effective than when caught back, unless the window is high, in which case one may exercise one's own discretion in the matter.

GIVING A DULL FINISH TO HIGH GLOSS VARNISH

I am living in a rented house in which the woodwork is a great trial to me. It is not a bad color, as it is pine left in the natural shade, but it has been finished with a varnish that has a very high polish. Is there any way I can make this less objectionable? Also I would like to know if it is possible to use white enamel on hard plaster of bath-room walls. I would like a finish which is durable and not affected by the steam from the hot water. I enclose a self-addressed and stamped envelope.

Answer: We take pleasure in sending you the desired address. The material which is recommended for use over the high gloss varnish will insure you a semi-gloss finish which is very attractive. Regarding the enamel for your bath-room, the material (the name of which we send) will be found entirely practical. The full specification will go forward for the application of these.

STENCILING THE WALLS

Is it possible to use a decorative stencil design in all-over effect on a wall? The walls of my studio are covered in burlap which has been painted several times and, therefore, presents a much smoother surface than ordinary burlap. The color is a sort of neutral brown, and I would like to bring out an all-over design in either deeper or lighter tone. I enclose a self-addressed and stamped envelope for reply.

Answer: We are mailing you the addresses of several companies who make good stencil designs. Among these we are sure you will find something

satisfactory. Your idea is a good one, and your walls should be most attractive when finished.

SANITARY WALLS

We have decided in our new house to do without any wall covering whatever, and hope that HOUSE AND GARDEN can make us some suggestions for the treatment of the walls which will make them livable and attractive. There are four rooms on the first floor which open well together. The woodwork is yellow pine, stained brown. The exposure of the house is southeastern, therefore the dining-room and living-room are southeast. The library and one sleeping-room are on the other side of the central hall. We do not wish to use oil paint.

Answer: There is a very sanitary wall finish made which comes in an excellent selection of colors. We would suggest that you write to the manufacturers whose addresses we are forwarding you, asking for samples showing yellows and browns of their material. Use the darkest color in the lightest rooms, with the hall the medium yellow tan. It would be well to try these samples with your woodwork to insure a harmonious effect. The ceiling tone should be the same throughout and extend to the picture rail. In color this should be a very light yellow or cream which will harmonize with all of the shades used.

REGARDING WILLOW FURNITURE

We have an attractive cottage home in the South in which I am desirous of using as much willow or wicker furniture as is correct. I am told that it is possible to have the willow furniture stained any color one may desire. Would it be well to bring out some of the colors of the wall-paper in the stains for the chairs? Can one obtain tables in this style of furniture, and should cushions be used?

Answer: Your idea of using the willow furniture in your Southern home is very good, and a room may be very well furnished with this style of furniture. I would, however, advise one or two pieces of mahogany or oak introduced in the scheme as this seems to give stability to the whole. It is possible to stain the willow furniture in any color; however, some neutral tone is the best choice. If the woodwork is brown a lighter shade of brown for the wicker looks well, or where green is delicately used in the decorative scheme a soft moss green or gray green stain for the wicker is effective. A dull finishing varnish should be applied after the stain, which preserves the wicker and gives a very attractive effect. We are glad to send you the address of firms from whom you can obtain catalogues; also further information regarding the stains.

IN THE CITIES' MARTS

[Addresses of the retail shops carrying the goods mentioned in this department will be sent upon receipt of request enclosing a self-addressed and stamped envelope. Inquiries should be sent to the Special Service Bureau of HOUSE AND GARDEN, 345 Fifth Avenue, New York City.]

TABLE covers of antique Japanese silk brocade are being exhibited by a Fifth Avenue house. One handsome cover shows a design of flowers wrought out with gold thread upon an old rose satin. This is about twenty inches square, lined with silk and edged with antique galloon. The price asked is \$18.50. The smaller covers in good colors can be purchased for \$5.00 and \$8.00. Many of the smaller pieces of brocade have been used to back glass tea trays. The black frames into which these are set help to accentuate the excellence of design and color.

AT the same exhibition a pair of Japanese portières were attracting much attention. The material was of heavy corded Japanese silk, gray green in the color; a design of dragons set a little below the center of each curtain and extending to the hem was woven in tones of tan, blue, green and old red, each figure in the design being outlined with a dull gold thread.

JAPANESE carved wood panels about eighteen inches square cost \$5.00. These can be made to form an interesting feature in wall decoration. Some are gilded, while others are stained to give an antique appearance.

MANY attractive lamps in pottery are now displayed in the shops. The shades are usually made of silk or grass-cloth and contrast in color with the base. One charming combination, used for the base, a jar showing a beautiful tone of green, the shade made of old gold silk brocade, the seams and edges being finished with a narrow galloon.

ELIZABETHAN foot-stools with carved legs and caned tops cost \$22.50. Chairs of the same type can be purchased at a reasonable price, and the workmanship is excellent.

A SHOP in New York is showing a most attractive desk set of unusually good design for \$22.00. This is made of hammered copper and consists of a pad, blotter, stamp case, paper knife, letter holder, double ink and pen holder and calendar. Another set is of mahogany with mountings of gold. This costs but \$15.50 and the delicacy of the design makes it especially adapted to a small desk.

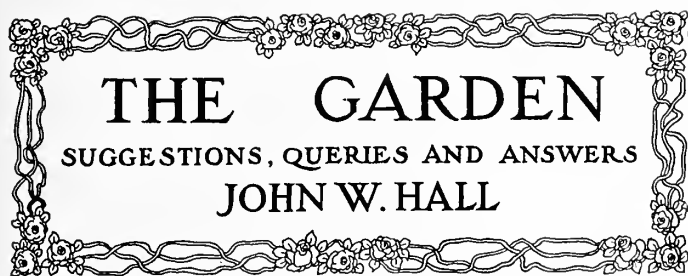
WHITE enameled bedroom sets with caned inset panels are much in vogue, and the cool dainty appearance of such furniture makes it very desirable for this season of the year. One set shown is of Louis XV. design. The head and foot boards of the twin beds are of the cane, left in the natural color, and the frame work of wood is enameled white. The beds are \$36.00 each. The design of the chiffonier, dresser and chairs is also carried out with the cane.

Other white enameled furniture built on the lines of the furniture used by our forefathers can be purchased at reasonable prices.

DAINTY bed-spreads, draperies, screen and seat covers for chairs are made of plain, cream-colored, cotton taffeta upon which are appliqued bunches of yellow and cream poppies. The three-fold screen in this set is particularly attractive. The panels are covered with the plain taffeta; at the top of each fold the flowered cretonne is applied, the design being arranged so as to represent a huge bouquet. The chair covers are made in the same way with a bunch of flowers in the center of each seat. The top of the bed-spread is perfectly plain, the flounce being the only part that is appliqued. This novel arrangement of the flowers was very restful to the eye and an agreeable change from the regular appliqued borders which are seen in most of the shops.

A BACHELORS' wardrobe of mahogany can be purchased for \$75.00. A vertical partition divides the inside into two parts. One side is given up to the use of coat hangers, while the other is fitted with drawers of various sizes. Just under the top of this section is a mirror which is so hinged that when in use it may be raised to an upright position, at other times it can be slid under the top of the case. When closed the outside is perfectly plain and makes a very neat piece of furniture.

AMONG the new and exceedingly inexpensive curtain materials is a very loosely woven gray scrim. This is thirty-six inches wide and costs but twenty-five cents a yard. For stenciling purposes this material has proved a great success. If one is not familiar with stenciling, most attractive window curtains can be made by using a band of drawnwork just above the hem. Good effects can be obtained by working the stitches with a colored floss, using some color that has been introduced in the decoration of the room. For rooms furnished in the craftsman style, curtains of this character are most appropriate.



THE GARDEN

SUGGESTIONS, QUERIES AND ANSWERS
JOHN W. HALL

FROM now on through the fall and winter months work about the garden will become less exacting, but all the while there will be something that should receive attention. Shrubbery will need looking after and the last vestige of weeds should be eliminated. The best method of getting rid of them is to pull them up by the roots. There are a number of preparations suggested as weed destroyers but all of them are more or less harmful either to the soil or to surrounding vegetation.

One thing which should now claim attention is the carnation. The old plan of leaving the carnation in the border until near the danger line of frost has given way to a new method—that of housing the plants in August and September instead of waiting until October and November.

In taking up the plants use care so that the roots will not be broken and in planting see that all roots are spread out; too much care cannot be taken in having the roots occupy natural positions. Carnations do best in medium, loamy soil. Soil that has been composted liberally during the year is of physical fitness. Before using the benches see that they are thoroughly clean. Wash them thoroughly, using a little kerosene and soap or tobacco insecticide in water—it will prevent insects and fungus. It is a good plan to cover the bottom of the bench with a thin layer of sod, the grassy side being placed downward as that will insure proper drainage. Sod not being available a thin layer of fresh straw manure will serve a good purpose, but be sure to keep the rough part of the manure at the bottom.

The distance between plants on the bench should be determined by the variety, the more vigorous being set about fifteen inches apart while for the less vigorous varieties ten inches will suffice. Plants should be well watered when put on the bench and kept rather close until there is signs of growth development. There should be no need of carnation blooms about the private garden for the next two or three months therefore it will be well to pick off all flower buds and give the plants a chance for vigorous growth. Plants that are permitted to bloom soon after being changed from the open cannot be expected to give good results in November and December when the carnation is the most admired and desired.

The pansy is a hardy little subject and can be successfully grown in the open in the widest extent of the

country. The usual method of propagation is through cuttings. The best time for seeding is from the middle of August to September, or when the summer heat is about over. Fall sown seed will produce the largest and finest flowers early the following spring. Pansies require a soil well enriched with thoroughly decomposed manure. A good plan is to prepare the ground some ten days or longer before the time for sowing.

Sow cineraria seed now. The plant will not stand the extreme heat of summer, but seed sown now will produce plants of better vitality than later sowing. This plant grows to a height of about fifteen inches and spreads, in circular form, about as broad as its height. It covers with brilliant blooms ranging through all the shades of blue to royal plum-purple and from shining crimson to deep maroon. Most of the flowers have a white eye and are sharply margined with some contrasting color.

The Aglaia, or yellow rambler, is a charming climbing rose and will withstand very severe winters. It is a very vigorous grower but requires age for blooming. Pruned back severely it puts out vigorous shoots. For covering an arch or a pergola no rose is better adapted. It should be carefully pruned at this time to induce good growth for next season's flowers.

Every gardener will understand that during this month the chrysanthemum must be watched and cared for. It must be kept free of the black aphid, a special pest of this plant. There is a preparation on the market made from powdered tobacco stems which is very effective in the destruction of this pest; tobacco tea, made by pouring boiling water over tobacco or tobacco stems, used when cold, will answer the same purpose. Give plenty of liquid fertilizer at this time along with plenty of water.

No flower is more highly esteemed for its delicate fragrance than the mignonette. It grows most rapidly and produces the largest and finest spikes of blooms in the cool months of both spring and fall. A planting of seed should be made about the first of August and the reward will be many beautiful blooms during the fall months. There are a number of varieties furnishing countless shades of bloom.

All tall growing plants should be given support. It is true that the stakes detract from the general appearance of the garden but such precaution will often prevent choice plants from being broken down.

Remove all old flower stems. The looks of the garden will be enhanced and their removal will cause many plants to respond with an additional blooming. Dead or decayed foliage should at all times be kept removed.

There are several members of the fern family that do well in the living-room. They should be kept out of the sun. While they require plenty of water, good drainage must be provided. The fern thrives

best in a soil composed of leaf mold into which has been worked a small percentage of sharp sand.

COVERING FOR AN UNSIGHTLY WALL

My garden lies mostly to the side of my house and the bare wall, three stories, detracts very much from the surroundings. What treatment is best to relieve this situation?

W. S. R.

Richmond, Virginia.

The appearance of the wall can be very much softened by painting it a shade of medium gray. That would not be out of harmony with your garden effect. But perhaps the most satisfactory and effective treatment would be the use of an ivy.

I have been fortunate enough to secure a photograph of a house, closed for the summer, where the wall has been softened by the use of the Boston ivy. While in this instance the side yard is devoted to a lawn the wall effect is nicely brought out.

SUGGESTIONS FOR A ROOF GARDEN

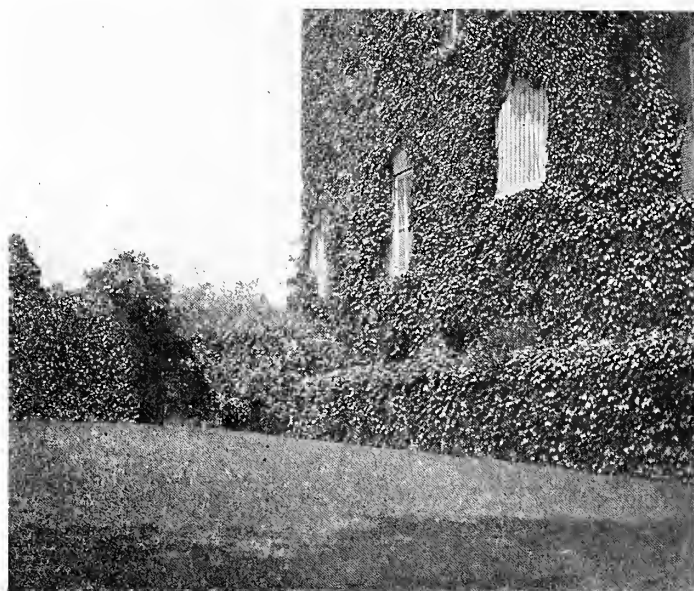
Can you give me any suggestions for a roof garden in the city? I have a fine flat roof twenty by twenty-five feet. I presume I must have window boxes, and I don't want it to be an expensive affair. The roof will probably be finished by the first of August. What can I plant now to transplant then? Is Virginia creeper an annual, and can it be utilized for a pergola?

Miss E. A. R.

New York City.

Considering your specifications I would first call your attention to the fact that almost any roof garden arrangement will leave the soil about the plants subject to great evaporation of the moisture and will therefore ordinarily require more water than plants grown in an indoor window garden. By starting your plants in a window garden, using window boxes that are approved, you can transfer them bodily when you are ready, avoiding the trouble of transplanting, and not interfere with the growth of the plants.

With reference to the plants that you will use: You will find Virginia creeper (*Ampelopsis quinquefolia*) quite hardy and it will live on indefinitely. It can be used very nicely for a pergola; can be made to cling very satisfactorily. I am not sure that it would make a shade dense enough for your purposes and would suggest as something better the Dutchman's pipe. This is a hardy climber and makes an amazing growth in one season. Cinnamon vine roots are also very good for a place of this kind. Of the quick growing annual climbers I would recommend moon vines, nasturtiums and morning glories. Of course in the use of these annuals, you should have the boxes filled with other flowers. For this purpose the free use of the healthy, vigorous growing geraniums,



A WALL COVERED WITH BOSTON IVY FOR THE PURPOSE OF SOFTENING

coleus and salvias would be found desirable. It would be well to keep in mind the dwarfier kinds of canna lilies that revel in sunshine and warm temperature, providing they get plenty of water. For the shady portions of the garden remember the fuchsias, begonias and ferns. Palms can be arranged very nicely in jardinières or vases. The general arrangement you can best determine for yourself, but in setting the plants in window boxes or roof boxes it is best to plant them about nine inches apart each way. The appearance can be very much enhanced by planting along the edge to trail over the sides of the boxes such things as the *Vinca variegata*, *Cissus discolor*, parlor ivy, and indeed the English ivy is frequently used with very good success.

The names and addresses of dealers in approved window boxes will be furnished direct if not found in the advertising columns of the magazine.

RIDDING A LAWN OF MOLES

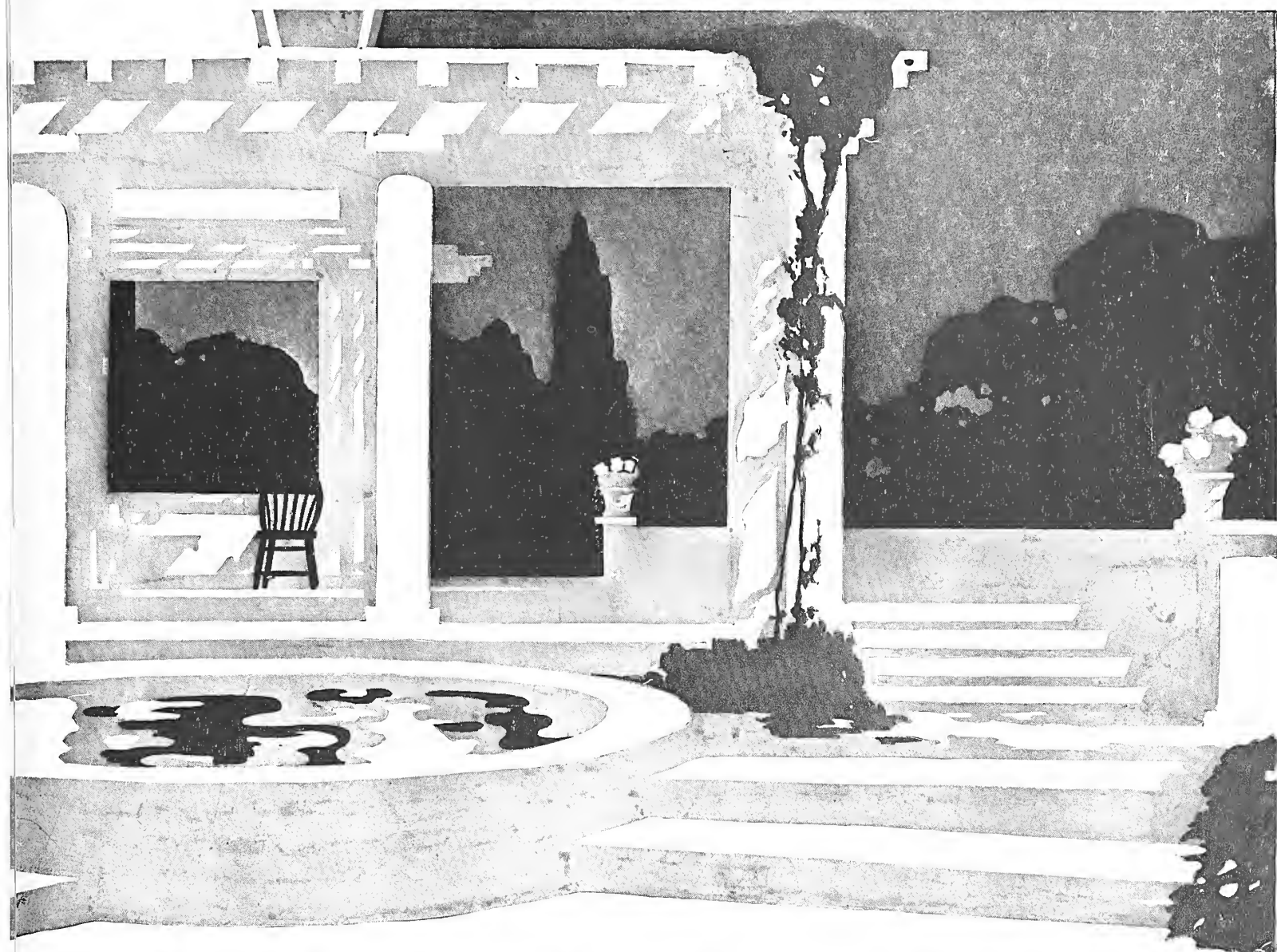
Can you tell me how to get rid of moles on my lawn as I am suffering disastrously from them.

Norwalk, Ohio.

T. C. T.

As a first aid, or emergency remedy, I would suggest that you try the use of bisulphide of carbon which can be obtained of your druggist. Thoroughly saturate strips of cloth, cut to sizes of about an inch square, pass along the trail of the mole and at distances of eight or ten feet insert into the run a piece of the saturated cloth. After the cloth has been inserted press the soil back into the hole. Go over all the trails with similar treatment. It is claimed that the odor from the carbon will drive the moles away—send them to your neighbor and that would seem justifiable under the conditions you mention.

(Continued on page 6, Advertising Section.)



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SEPTEMBER
1909

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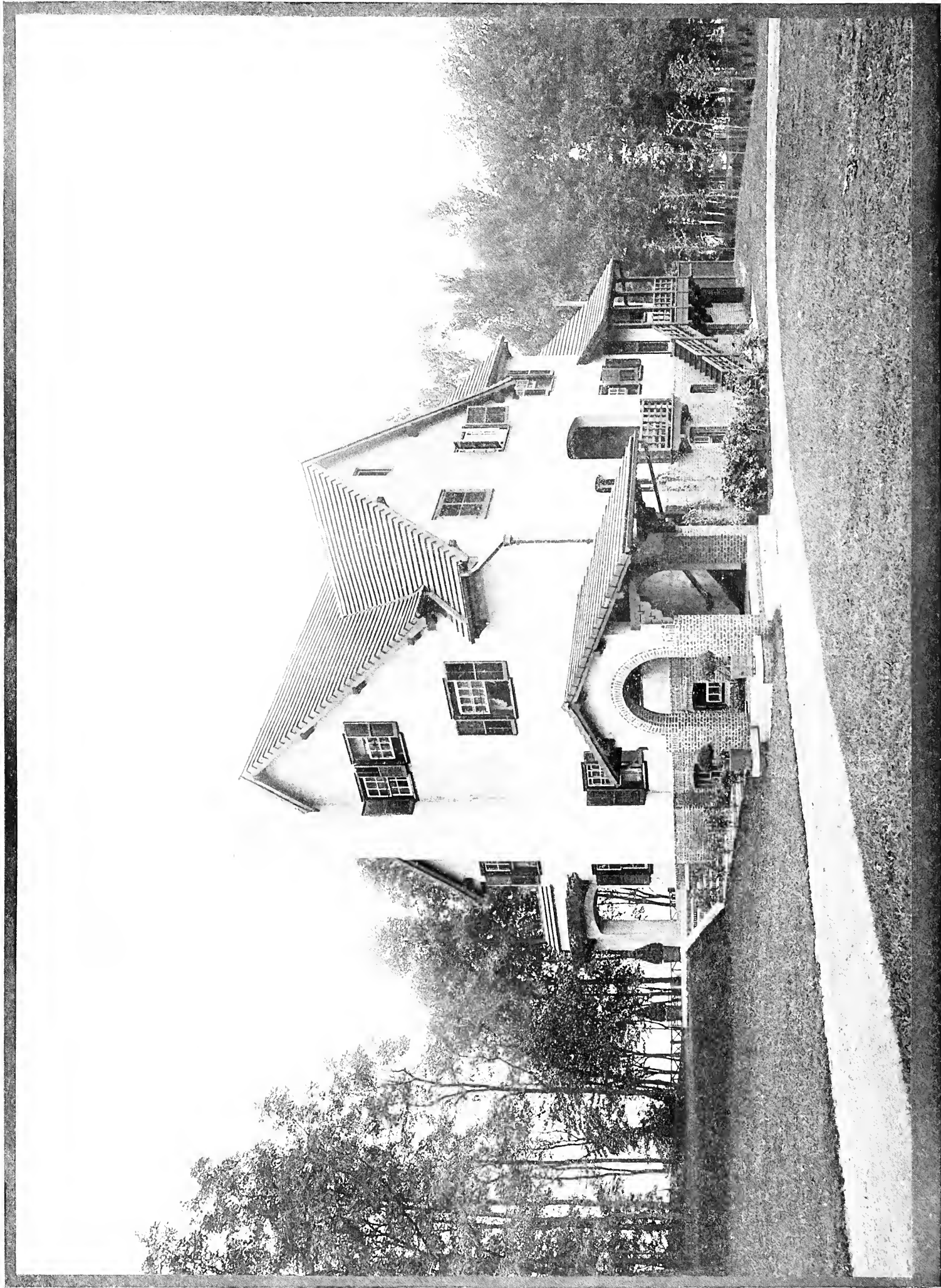
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Mr. Alexander B. Trowbridge's home at Port Washington, L. I., where the entrance is at a rear corner and the front looks out over Manhasset Bay

House and Garden

VOLUME XVI

SEPTEMBER, 1909

NUMBER 3



The house is of cement plaster on wood construction, with a rough tile roof. Trowbridge & Ackerman architects

Designing a House for Its Site

THE HOME OF MR. ALEXANDER B. TROWBRIDGE AT PORT WASHINGTON, LONG ISLAND

BY JARED STUYVESANT



ONE hears a great deal these days about designing a house in this or that architectural style, but very little about the far more important matter of designing a house to make the most of the chosen site. After all, the matter of architectural style is largely a secondary one; if the house is so planned that it takes advantage of every peculiarity of the site and its surroundings it matters little to those

who are to occupy the house as a home whether the porch has Georgian columns as supports for the roof, or dark-stained rough-hewn timbers, plaster and half-timber for its walls, or white painted clapboards.

A study of the available site for a house is as necessary a preliminary to the building of a home as a physician's

diagnosis of a case is necessary for a successful treatment of the patient.

If a home is to be practically successful we cannot merely say that we shall have the dining-room here and the library there, basing our decision on the fact that such a disposition of these rooms has worked out well in another house of our acquaintance. The points of the compass in relation to the site, the direction of the available view, the location of approaches, the presence of existing trees and other buildings, the topography—all these things will have to enter into our calculations in planning the new house.

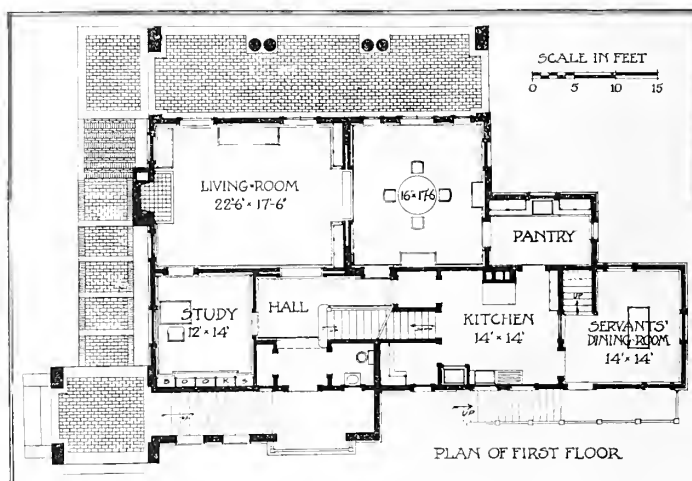
Perhaps the last-named consideration receives as a rule less attention than any of the others. If the site we have obtained is not level, or nearly so, our impulse is to cut and fill until the face of Nature has been transformed into a level plateau in the immediate vicinity of the building itself. Now this course is expensive, and it is fre-

quently as undesirable as it is unnecessary. Just here, in the perfectly frank and logical course that lies open to us, will be found one of the greatest opportunities to secure individuality and distinction in our future home. Why not make the house to fit the site, rather than making the site conform to an arbitrary plan?

Mr. Trowbridge, whose house illustrates this point so admirably, being an architect himself, did not make this common mistake of people who find it a difficult matter to visualize either a topographical map or a house plan. I have no doubt that during his years of study and preparation for his profession and in the early years of his active practice Mr. Trowbridge had developed many a mental picture of the home he should one day build. But after he had actually acquired the site, with its magnificent view out over Manhasset Bay and Long Island Sound, I feel just as sure that he discarded completely all of his preconceived designs and reconstructed the whole scheme to conform to the lay of the land as he had finally found it.

It was evident at the outset that the house must have the important rooms so placed that they would command the all-important view over the water. It was equally evident that if these were placed on the headland level and far enough back from its edge to allow for a reasonable space in front of the building from which to walk out and enjoy the view from out of doors, the rear portion of the house on the first-floor level would be considerably above ground. In fact this difference in levels between front and rear was greater than the height of the basement. From these peculiarities of the site the plan was evolved.

The driveway approach came naturally to the rear of the building rather than to the front. Incidentally it may be noticed that this in itself was



All of the main living rooms are on the front overlooking the water.
A flight of twelve steps leads up to the entrance loggia

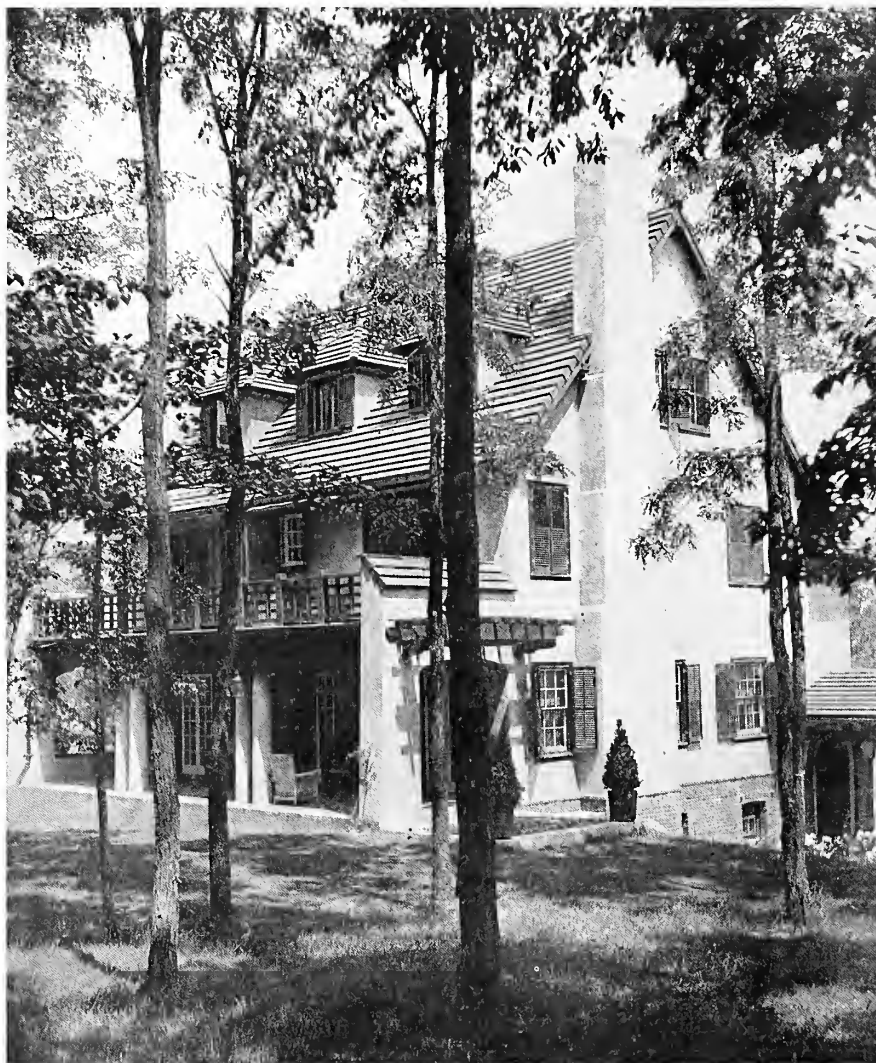
an advantage, for in that way the grand view is kept back as a surprise until the visitor has entered the house and come out into the living-room.

In order that the climb to the first-floor level may not be unduly long from the driveway, the entrance porch was placed at one corner of the building in the rear and at a higher level than the entrance to the basement at grade. The excavated dirt from the cellar or basement was used to raise the level of this entrance porch, so that but twelve steps bring the visitor to the entrance loggia above. On the water side the headland rises to a slightly higher level than that of the first floor, but it has been made to slope to the right and left to carry the surface water around both ends of the building until it finds the lower levels in the rear.

At the far rear end of the building the service rooms are located, conveniently related both to the main entrance door, and, through the pantry, to the dining-room. The outside stairway to the rear level leads down from a narrow porch outside the servants' dining-room, through a door immediately adjacent to the kitchen.

On the second and third floors there are seven bedrooms and three bathrooms.

As to the construction, twelve-inch brick walls, well waterproofed, were used for the basement, while the superstructure was built up of the following materials, commencing with the inside finish: plaster on wood lath, 2" x 4" studs, $\frac{7}{8}$ " sheathing, waterproof felt, 2" x 2" wood strips, galvanized wire cloth, in $\frac{1}{2}$ " mesh, bearing three coats of best cement stucco. It will be seen that this construction gives two air spaces in the walls, making the house cooler in summer and warmer in winter. The roof is sheathed, covered with tar paper, wood strips, and a red tile having a shaggy surface.



A covered brick-paved terrace extends across the water front



A rather unusual and effective combination of peonies and standard roses

Plant Peonies Now

BY HENRY HODGMAN

Photographs by Nathan R. Graves

DOCTORS disagree about the proper time to plant most growing things, but they are generally in accord that September is the one month in which peonies may be planted with the greatest chance of success. A few of them still hold to the opinion that early spring is the better time, but you may take it from the American Peony Society that September is the time to plant.

Do you need to be convinced that you really need this magnificent flower in your garden? Then let me name over to you some of the flower's striking good qualities. In the first place, just glance at the accompanying illustrations for evidence as to

the size and beauty of this glorious herbaceous plant, which may be had in a great variety of colors from white to purple.

In the second place, the peony is hardy—the saying is that wherever you can grow apples your peonies will surely resist the ravages of winter, and a clump that is once established will probably last through your generation. Again, nearly all of the many varieties are fragrant, and the flower is as desirable for cutting as the whole clump is for landscape effects. Finally, and what is one of the peony's strongest claims to popularity, it is very easily grown. Insects seem not to care for it and it is particularly free from plant diseases. Conse-



Peonia Solfaterre, a midsummer bloomer of a sulphur shade

quently through our seasons of spraying and dusting the peony pursues the even tenor of its healthy way.

But, to be perfectly fair, and not to be carried away by this imposing list of good qualities, I must tell you the peony's faults, few though they are: The plant does not increase as rapidly as we might wish; and in some of the double varieties the stems are too weak for the weight of the magnificent blooms, so that a heavy rain will beat them down and spatter their immaculate petals, unless the clump is properly supported. So, to avoid disappointment in this regard, you will do well to invest in a galvanized iron ring supported on three legs which are pushed into the ground—a device similar to the well known support for a tomato plant but somewhat larger in diameter. These supports cost but fifteen cents apiece and are well worth it, for they will last for a number of years.

Now, although the peony will do fairly well in almost any ordinarily fertile soil, it is just as well to give it the position best suited to its taste, particularly if you are going to take any pride in the size and beauty of the blooms. The peony likes a moderate shade and plenty of water. It also has an apparently insatiable appetite for rich food, which means that you can hardly be too generous with the annual mulching of cow manure. Select a well drained site for the planting—not in a swamp, with the idea of satisfying the flower's craving for water, nor under trees, with the idea of securing the shade. If you choose the latter location the trees will suck up all the available food there is in the ground and leave the peony to starve.

If you have made up your mind to plant some peonies this fall you will do well to prepare the ground for them as far as possible in advance of planting. You can secure the very best results by digging up the earth for a depth of two feet as soon as possible after the middle of August. Work in a quantity of well rotted compost or cow manure to insure the desirable richness of soil. If your land has a tendency toward compact stickiness, loosen it up by working in street sweepings or the fine siftings from coal ashes.

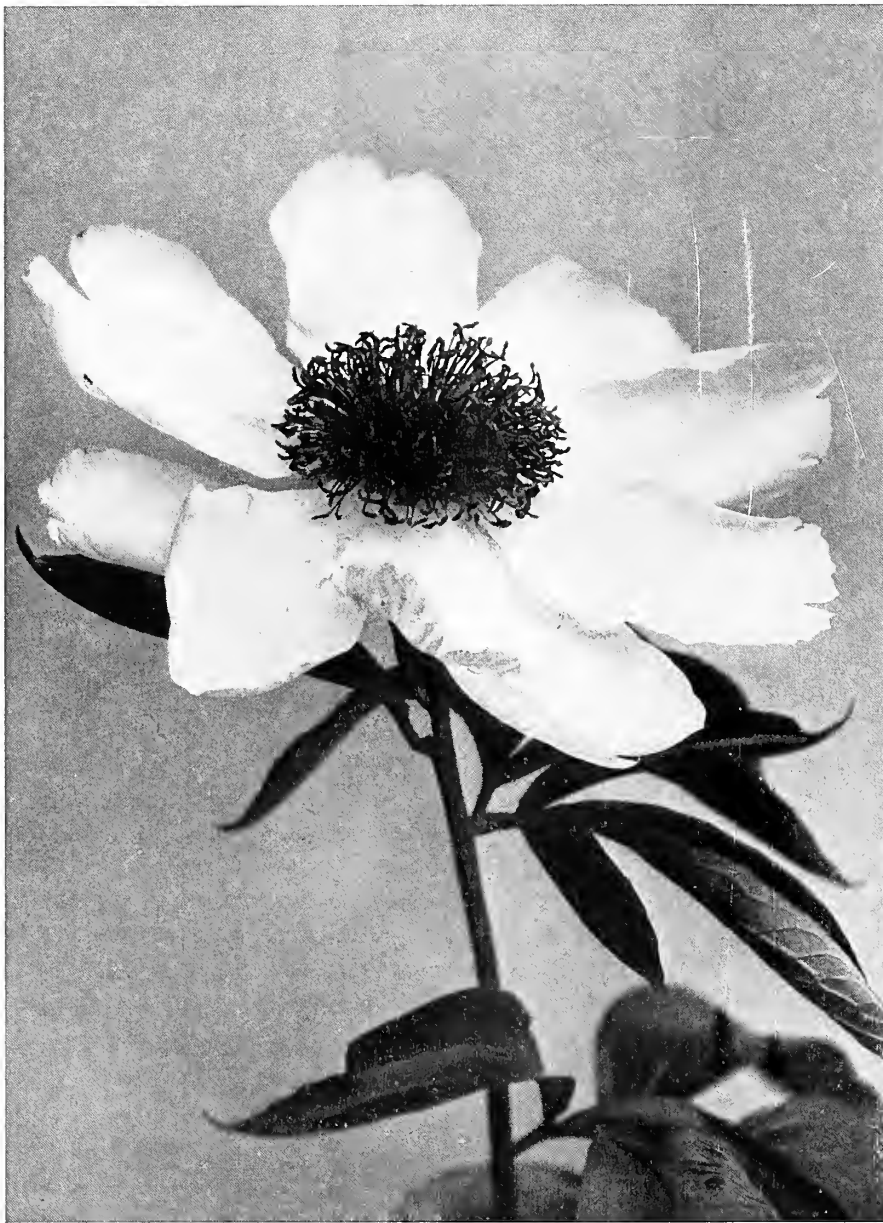
Have your peony roots arrive from the nursery about the middle of September and lose no time in setting them out, with the crowns two or three inches under the surface. Plant them not less than three feet apart.

If there is danger of zero weather in your latitude it would be well to give the plants a mulch of leaf mold in November.

If you have obtained good strong roots the plants will probably show a few bloom shoots the first summer, but if you want to display foresight and an unusual amount of self-control, pinch off the buds and let the young plant put all its strength into developing its foliage.

Use the hose without reserve. The peony is a hard drinker as well as a huge feeder.

If, after the first summer you develop aspirations toward specimen blooms for exhibition purposes, pinch off all the buds along the side of each stem and throw all the plant's energy into the terminal flowers. If your enthusiasm carries you this far you will probably want at least one large bed of the plants, which should be a rectangular one of, say, three rows, with the individual plants three or four feet apart. But if you do not aspire to a real collection of the many interesting varieties, plant at least a few of the tried and true favorites in the border around the house, not forgetting a clump or two about the porch or terrace steps.



Single peonies do not deserve the neglect they have had in favor of the showy doubles

The peony's season of bloom starts about the middle of May with *P. tenuifolia*, a crimson single variety, after which the well known double red peony (*P. officinalis*, var. *rubra*) carries on the good work. Then the tree peonies bloom (*P. Moutan*), their season being overlapped by the earliest varieties of the Chinese peonies (*P. albiflora*), with the later varieties of this group winding up the season early in July.

Professor J. Eliot Coit has proposed a classification for the peony family, and system of nomenclature which brings order out of the chaos that has long existed. He classifies as *Single* all peonies which have occasionally been called by the term "anemone." The *Japanese* peonies are those in which the process of doubling has just begun. The *Bombs*



The tree peony (*P. Moutan*) is a woody shrub, three or four feet high, which does not die down to the ground each year

comprise those that have taken the next step toward doubling, where no vestige of the anthers shows. Then come the *Semi-doubles*, the *Crowns* and the *Rose* type, the latter the common fully double bloom.

The following varieties are set down, not as the only good ones, but because they produced fairly typical blooms last year in the tests made at the Cornell Experiment Station:

SINGLE.

White—La Fiancée: large, very free flowering, early, very good.

Pink—Clio: large, early bloomer, good, keeps well for a single.

Red—Intermedia: crimson carmine, very early, good. Monsieur Marsaux: rosy magenta, mid season, good. Microcarpa: red, early, good. The Moor: dark red, early, good. Palasi: red, very early, good. Peregrina: red, very early, good. Rosy Gem: purplish lake red, very early, good.

JAPANESE.

White—Chrysanthemiflora: white with yellowish centre, early good. Mrs. Gwyn-Lewis:

white with sulphur tint, mid-season, very fragrant, good.

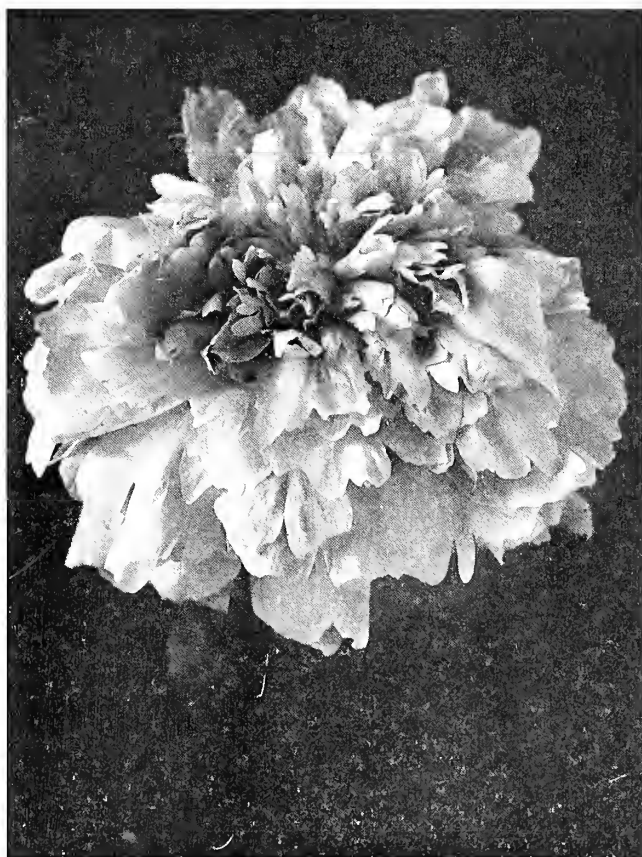
Red—Mikado: lilac purple, midseason, good. Paradoxa: red, early, very dwarf grower. Reine Potard: solferino red, midseason, good.

BOMB

White—Canari: double white, fairly good, late. Duc de Wellington: white with sulphur centre, late bloomer, very good. Virgo Maria: pure white, late bloomer, fairly good.

Pink—Aspasie: double, light pink with sulphur collar, early, medium in value. Jeanne d'Arc: pink and sulphur, early to midseason, good. Teniers: deep pink, late bloomer, good. Triomphe du Nord: pink, very large, free bloomer, midseason, grows in clusters, stout stem, very good variety. Victoire Modeste: violaceous pink, early bloomer, good.

Red—Duchesse de Nemours (Guerin): deep pink or violet, early bloomer, good. Francois 1.: rosy magenta,



A large bloom of a typical full double peony

(Continued on page 8)



A "Porch Entry" marks the front of the Bishop house, which was designed by Mr. Joy Wheeler Dow, architect



The strong horizontal lines in Germantown hood and cornice save the proportions by reducing the apparent height

A New House Inspired by an Old One

THE BISHOP HOUSE AT NORWALK, CONNECTICUT, WHICH IS A DIRECT LINEAL DESCENDANT FROM A FAMOUS COLONIAL ANCESTOR, SHIRLEY-ON-THE-JAMES

BY HENRY LORSAY, 3rd

IT has been said that genius consists of an infinite capacity for taking pains. But there is another factor in it—the ability to think of things, and that is what an architect must have, in good store, if he would build a house that really achieves distinction.

I think I can claim that the Bishop House at Norwalk possesses the last-named quality without much fear of contradiction. The house is surely not one of the million that we are perfectly content to pass by with never a second look. It compels attention, not because of any eccentricity in design, not because of any weird hybrids among its architectural motives, nor because of any unusual and dazzling color scheme, but solely because it does have that elusive quality of architectural distinction.

It is a gentleman among houses, and a gentleman that traces his lineage back to noble ancestors.

It is not always profitable to try dissecting beauty of any kind—most of us are content to recognize it, enjoy it, and let it go at that. In this case, however, I think it would perhaps be really helpful to those of us who hope one day to build, if we were to try to find just why the Bishop house is good, and deduct therefrom a

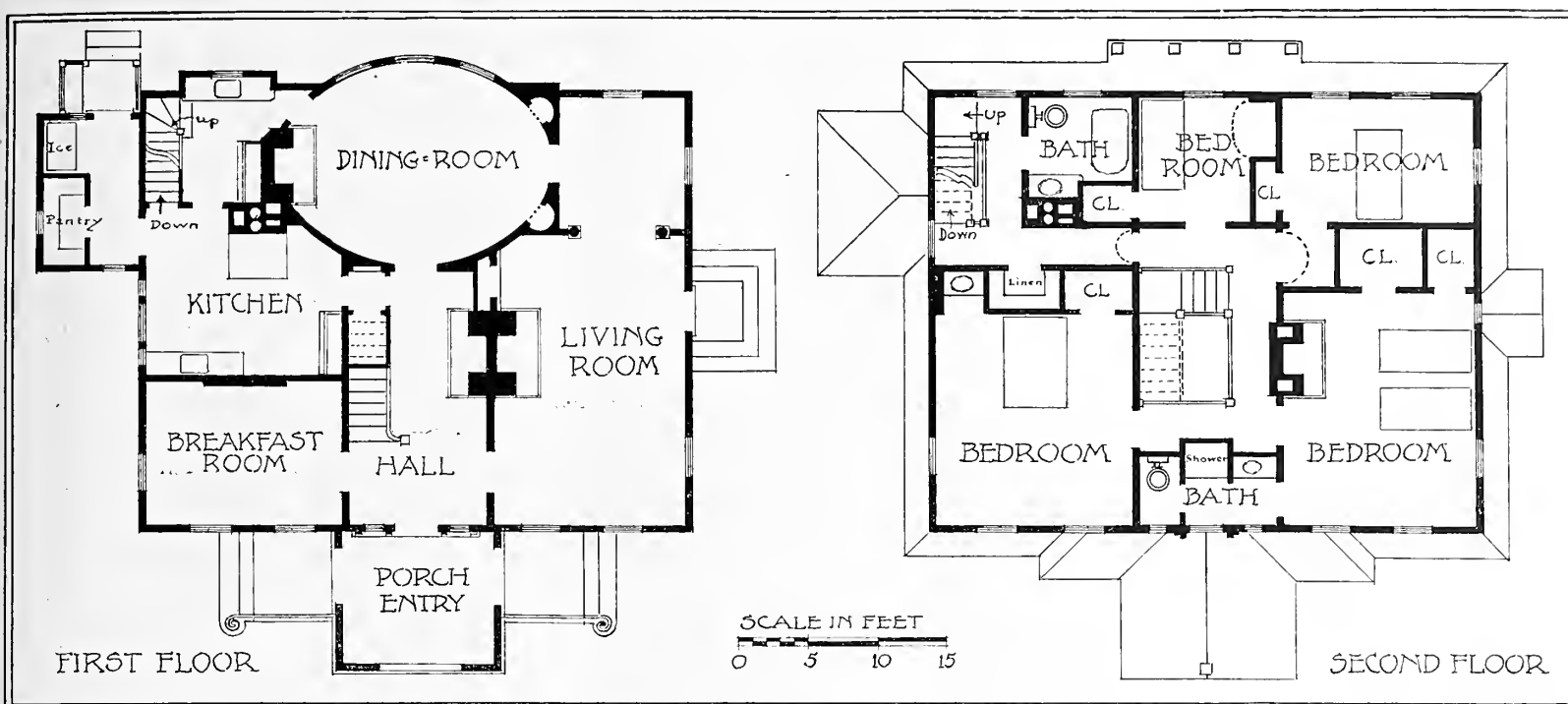
general principle or two that might well be kept in mind. In the first place, a glance at the floor plans reproduced herewith suggests the idea that the house is not a great success as regards bedroom accommodation. The fact is, however, that the third story is very different from the general run in the extent of its floor space. It contains as many bedrooms as the second floor, and has a bath and a storage room as well. Moreover, these rooms are not made unbearably hot in summer through the close proximity of the roof; above the third story there is an air chamber of considerable extent, reached by a scuttle, and ventilated by means of the eyebrow windows visible in the two photographs of the exterior. Ordinarily a house

of such comparatively small area would be inordinately high with three full stories and an air chamber above; probably it would look more like a shot tower than a private residence. That the Bishop house does not even faintly suggest such a fault is due to Mr. Dow's able handling of his roof lines and the strong horizontal lines that extend entirely around the house in the Germantown hood above the first story windows, and in the cornice at the base of the roof.

Another feature that will be at once apparent



At the side of the living-room a minor entrance doorway is sheltered by a projection from the hood



In addition to the rooms shown on the first and second story plans the third story affords four more bedrooms, a bath and a store-room

is the lack of a porch in the ordinary sense of the word. In its place there is the Porch Entry at the front of the hall, reached by two short flights of side steps with wide stoops.

Its wide opening in front, capable of being closed up with blinds, provides at will either a sitting-porch or a vestibule. In addition the side entrance to the living-room, with its quaint projecting shelter from the Germantown hood, provides another means of egress to the garden.

There are parquetry floors laid in a special design throughout the first and second stories excepting in the kitchen, where a maple floor serves the purpose better, and in the bathrooms where tile is used. On the first story the doors are of mahogany with crystal knobs, excepting in the service portion, where white pine is used, painted white. Upstairs the white painted woodwork is in evidence throughout, including wainscoting in all the principal rooms. Most of the rooms are papered from chair-rail to the wooden cornices, and the ceilings show white plaster. The Porch Entry also has a plastered ceiling, this time with an interesting texture and a tinge of gray.

The oval dining-room is another point of interest, made more attractive by rea-

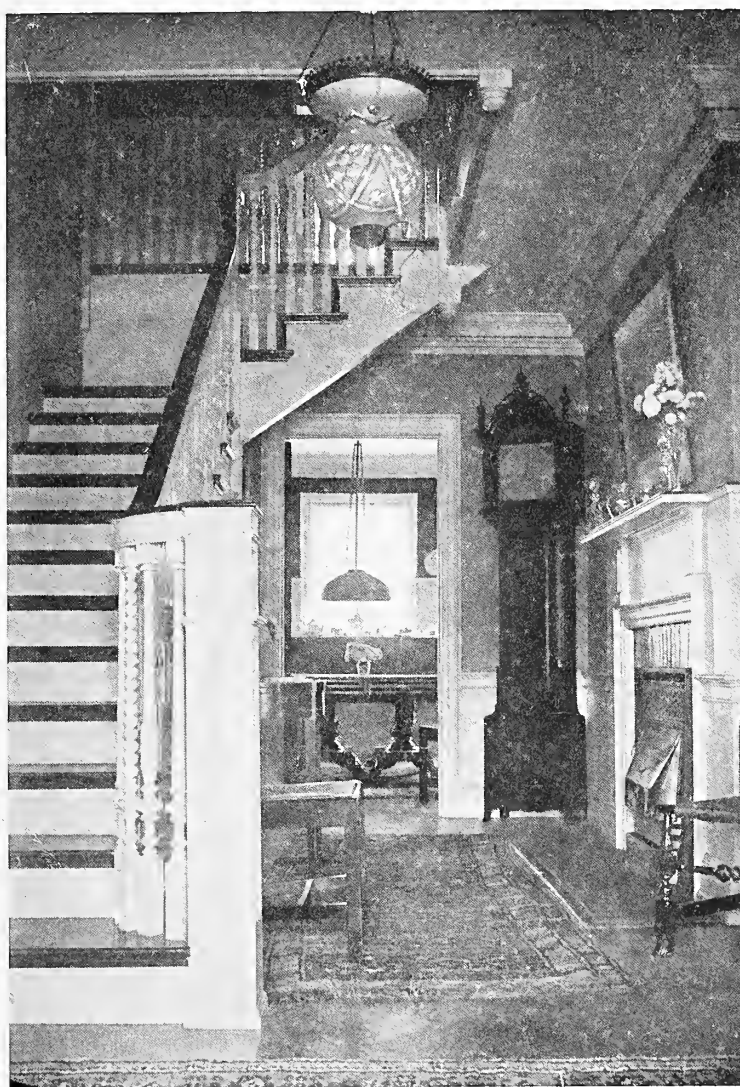
son of its fireplace at one end and its two built-in china closets flanking the doorway at the other. And speaking of fireplaces, the Bishop house has a generous supply of

them—in hall, in living-room, and in the owner's bedroom, besides the one that lends cheer to those at table.

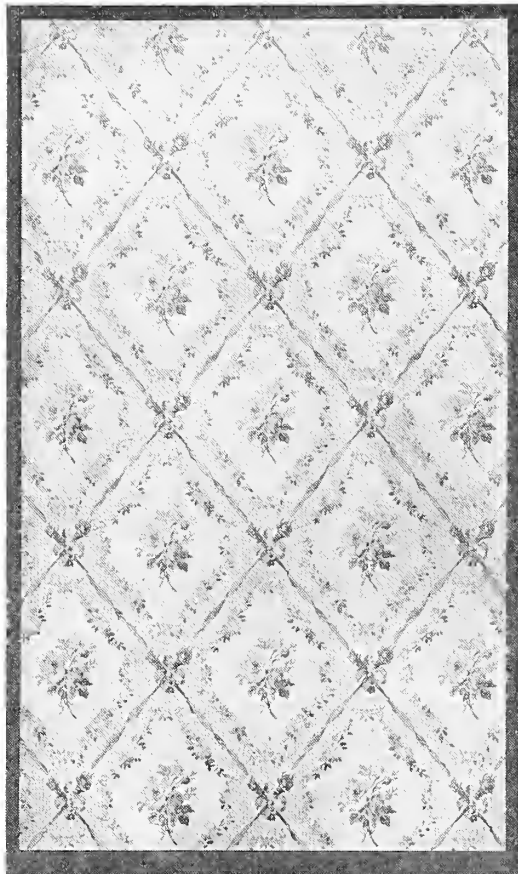
Two bathrooms appear in the second story plan, one a private one for the owner, and opening only from his bedchamber, the other opening from the hall.

The house is heated by an improved warm-air system that provides about double the usual quantity of warmed air at a temperature low enough to insure its being pleasantly wholesome.

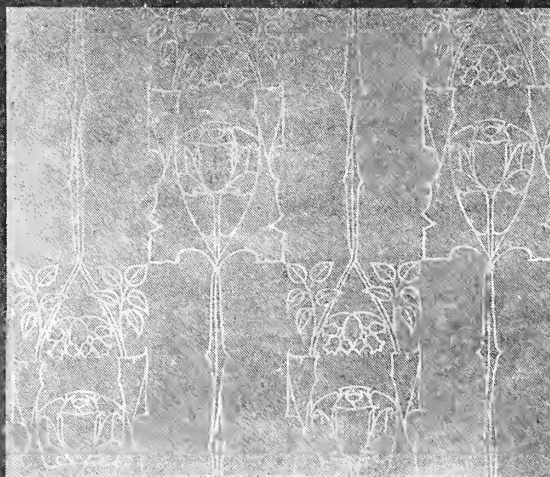
There can hardly be said to be a "front" and a "back" of the Bishop house, for the back has none of the unpleasant and unsightly features that are commonly expected. Here the service entrance is located unobtrusively at one corner and the main portion of the rear is scarcely less attractive than the front. It is said that there lives a man in Norwalk who has been so fascinated with the rear elevation of the house that he can claim but scant acquaintance with the building from other points of view.



White painted woodwork, with wainscoting and mahogany doors, preserve the Colonial atmosphere of the interior



A good bedroom paper for a room furnished in Colonial style



An interesting pattern in blue on a tobacco brown fibre paper



A well balanced floral paper that does not give an irritating geometric pattern

Wall Papers

SOME HELPFUL AND TIMELY
SUGGESTIONS UPON THEIR
CHOICE AND USE—THE
TREND OF THE
NEW DESIGNS

BY MABEL TUKE PRIESTMAN

CHOOSING wall papers is not an easy task and cannot be entered upon without much forethought and a firm resolve not to be side-tracked by effective novelties. Many of these attract the eye, when seen in a small piece, but may become a source of worry and discomfort.

One reason why it is difficult to choose wall papers is that there are such hundreds of deplorably ugly papers exhibited for sale, especially in the large wall paper stores. The majority of people have bad taste; this is a sad statement to make, but one has only to talk to a manufacturer of papers to find that it is true. He has to cater to the large majority and this is why there are so many more ugly things than good. It is not necessarily that he admires them, but that there is a demand for them among a certain class of people.

If pattern and its effect were studied, if color were understood, and if the purpose of each room were considered, the fatal mistakes so often made need not be. There are certain rules that we must have well in mind in choosing papers; the color and kind of woodwork already in the room must govern the choice; the amount of light will also determine the quality of color that the room requires; then the use to which the room will be put should also govern the selection. If the furniture and floor covering have already been selected, they will materially in-

fluence the decision of color; draperies play an important part; and last, but not least, the colors of the adjoining rooms must be taken into consideration.

If a woman possesses no imagination as to how a room will appear when papered and furnished, it is imperative that she go to a good decorator, where the choice of wall papers has already been sifted and unsuitable wall coverings eliminated. This will save her much confusion and time, and the professional help at her disposal can be relied upon at a first-rate house. Papers cost the same whether they are bought at a cheap or at an exclusive house, as the manufacturer decides the prices; so, when there is nothing to be gained by going to a second-rate place, it is only false economy not to go to the best. Another point in favor of the decorator is that he frequently can control certain papers because of the quantity that he buys, and in this way an exclusive and beautiful wall paper can often be obtained which could not be seen elsewhere. A good decorator never puts into stock a wall paper that he cannot furnish up to; his fabrics will all be selected to harmonize with the wall papers, and this in itself is a great help to the amateur.

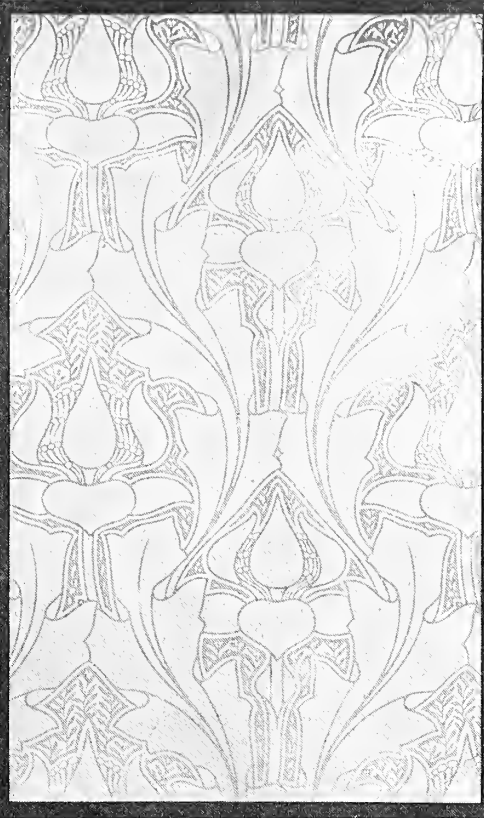
This season the note of simplicity prevails—inconspicuous stripes, small patterns, cheviots and fabric papers hold sway; and when these are used with the



An effective Chinese design that would do well in a Colonial bedroom



This kind of floral design becomes exceedingly tiresome through repetition



A tan cheviot paper bearing an Art Nouveau outline pattern in brown



A string peony frieze that would be suitable for lower hall, dining-room or living room

right kind of hangings the effect is most restful. We are apt to forget that our walls produce the atmosphere of our homes and should not, as a rule, stand out too strongly in relief. Little jasper stripes at twenty-five cents are charming for bedrooms, and when used with the gay chintzes, in which birds predominate, the effect is beautiful and requires little in the way of pictures, or small bric-a-brac, to adorn the room.

Some of the choicest little bedrooms have been covered with cream white wall papers of two-tone stripe, and their daintiness and beauty cannot be surpassed, especially with mahogany furniture and white paint, or even with furniture to match the woodwork; with a chintz pattern for chair seats and cushions, there is enough pattern in the room to make it bright and attractive.

Although French paneling in paper has gone out, the French panel treatment in wood is very much used, especially in city drawing-rooms, or for a boudoir; but it should be the genuine French panel wall treatment carried out in wood, and not a tawdry imitation in paper. For years we felt that a tapestry dining-room, with mahogany furniture and white woodwork, could not be improved upon, but this season broad two-tone stripes and plain papers have almost taken the place of tapestries. There are, however, one or two new papers which suggest the old tapestry. One paper is two-tone until it reaches within four or five feet of the ceiling; here it is ornamented with fruit and flowers, in colors so soft and seductive that it still possesses the background effect.



A poster frieze in red and green on a tan cheviot ground

One of these new papers, with also a two-tone background effect for the lower walls, shows a wealth of Dutch tulips falling from the frieze line. No picture molding could be used on such a paper, because the cords could not run through the frieze, and a severe line of woodwork coming just below the frieze would spoil the charming unbroken effect; so, in a room papered in this style pictures might well be omitted. Plain hangings, or hangings with a fruit border, would be correct for such a room,

Gone are tile effects in bathroom papers, and tiny Colonial figured papers have entirely taken their place. A small diamond pattern, in soft color, is particularly charming for a bathroom wall; but one lady has used this pattern in yellow for her halls in a large Colonial house in the country, and all who see the paper realize that it might have been designed especially for that place. It has a slightly polished surface, so is easy to keep clean.

Stripes are wider than ever this year, but there is so little difference in the color value of the two tones that they give almost the effect of plain paper, and what would be aggressive in a two-tone stripe is in perfect taste in these new papers.

Very beautiful is the striking pattern and strongly colored bird paper intended for a large room; when used on the upper walls above a plain base it is distinctly decorative, whereas, if the same paper were used all over the walls of a tiny room, the effect would be overpowering and aggressive.

The English poster friezes still hold their own, especially when used with

(Continued on page 12)



Perennial phlox is most effective in masses



The German iris blooms for about three weeks just preceding the Japanese variety



Sow seeds of perennial or annual larkspur now

Hardy Perennials

WHY THEY ARE WORTHY OF BEING, MADE THE
BACKBONE OF THE BUSY MAN'S GARDEN

BY MRS. M. A. NICHOLS

Photographs by Nathan R. Graves and the Editor

FOR those lovers of flowers who are unable to command help to take care of the annuals, I want to urge a closer acquaintance with the herbaceous perennials. It takes a lot of time and trouble to keep a bed of annuals in good condition throughout the summer months. Perennials, on the other hand, take care of themselves. Furthermore, they are not so susceptible to harm from changes in temperature and seasons of drought.

Long-continued cultivation has brought out wonderful beauties in many of the herbaceous perennials and while they still retain the familiar characteristics that distinguished them in the gardens of long ago, they are nevertheless more beautiful now than ever.

Of course, the main purpose of any garden owner is to find plants that will bloom early, in the mid-summer and late, so as to afford bloom continually and abundantly throughout the season. Here are some of the better known perennials, with a word as to varieties that have proven their worth in the author's garden. It should hardly be necessary to add that strong, hardy plants only should be secured and these from reliable nurseries. It is well to order one's selections early in the season, so as to get first choice and so that the plants may be well established before frost.

The large-flowering, hardy perennial phlox, in its brilliant and diversified colorings, will bloom from May to frost, after it is once well settled in its place in the garden. Among the varieties worthy of note are:—P. Bonnetain,

rose overlaid with salmon; R. P. Struthers, brilliant rosy-red with crimson eye; Coquelicot, fine pure scarlet with deep crimson eye; Jeanne d'Arc, a magnificent pure white.

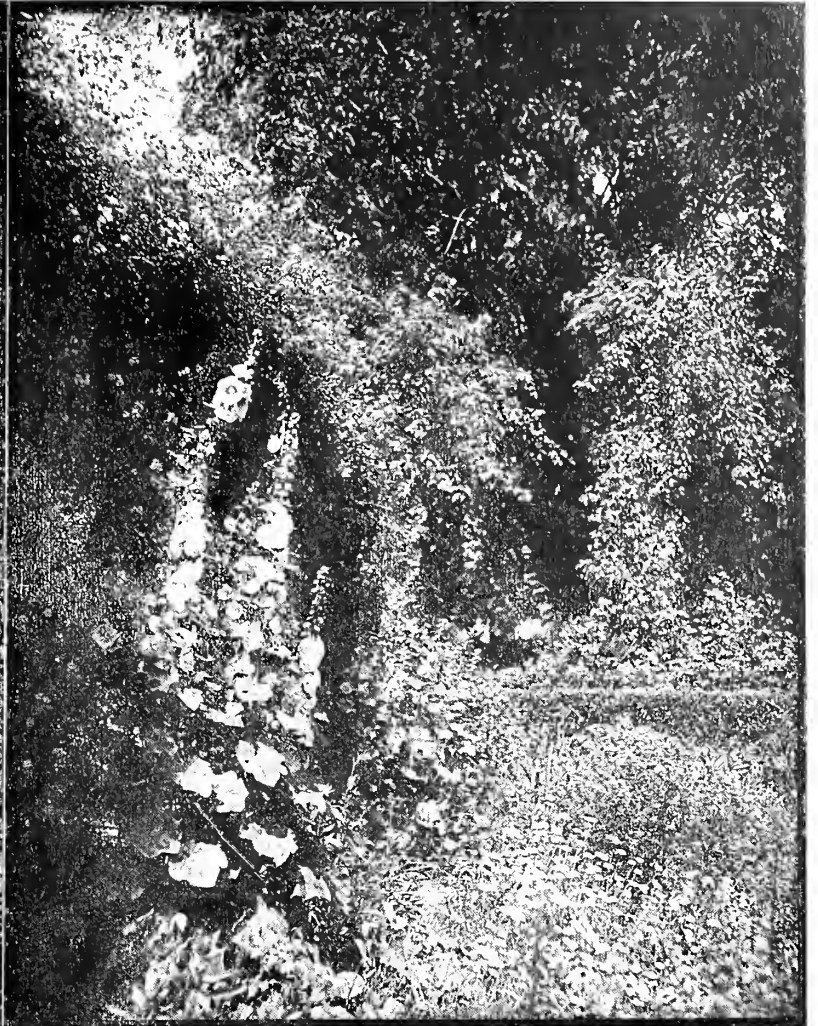
Peonies are gaining favor at a rapid rate, in the minds of some out-rivalling the rose. Moreover, they do not require half the trouble that is necessary for rose culture, if we would have the best flowers. Peonies are not subject to insects and do not require anything more in the way of winter protection than a light mulching after cutting down the old stalks. They like a rich, loamy soil, but will do well in an ordinary garden and are not hard to please as regards location. A friend of mine has a hedge of them in which the various colors appear, and it is gorgeous indeed!

Among the varieties that have proven their worth are: the new fern-leaved peony, *Tenuifolia*, a rich crimson double, resembling the General Jacqueminot rose in color, with fine feathered foliage; *Rubra Plena*, a vivid red; *Rosea Plena*, a beautiful rose color; *Queen Victoria*, an extra fine white; and the lighter intermingled shades are especially fine.

Carnation pinks are always satisfactory, especially the one color crimson. These are truly next to the "divine flower." I have managed to have a large cluster of them the past two seasons, by taking up a large pailful for the cellar, a potful for the window garden, and protecting those remaining in the ground with a light covering. All three experiments were successful, and as a result, when



Shasta daisies—a Burbank creation—make an effective border



Buy plants of hollyhocks so as to get the desired colors

placed together in the ground, in the spring, the flowers bloom continually from June until the severe frosts come, furnishing huge bouquets during the whole summer.

Hollyhocks, of course, must not be forgotten. If well selected as to color, they are showy in the extreme. Although one may plant seed as late as October, and have blooming plants the following year, it is far more satisfactory to buy plants of the colors desired and have them bloom the first year. Pink, white, rose, crimson, maroon, and yellow make a very rich combination. They show to better advantage when planted in a cluster, a foot and a half apart, rather than in a border as one usually sees them. Although considered a hardy perennial, hollyhocks require a good mulch in the northern climates.

Numerous brilliant yellow blooms of Golden Glow may be seen in almost every well regulated garden in August and September. The plant is one of the most effective of the taller perennials for bloom at that time of the year. Like roses, however, it needs continual watching to guard against the insects that infest it. It is very hardy and will live anywhere with slight protection.

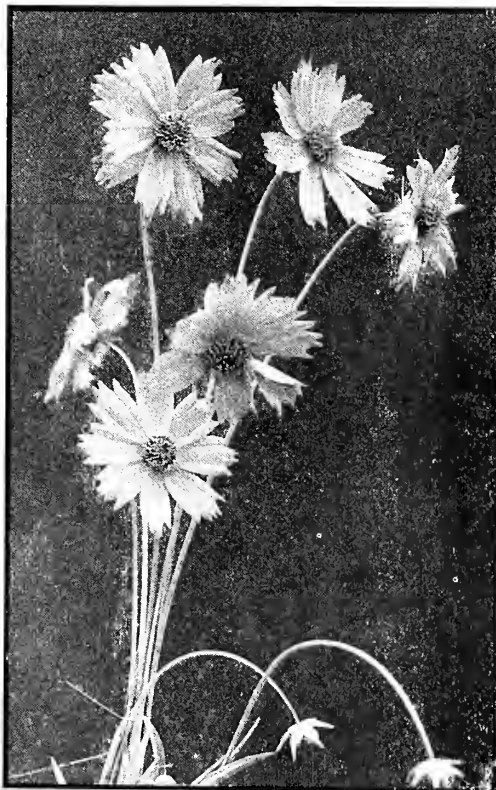
The Japanese Iris is one of the most desirable of perennials, with a character so different from all the rest. Once installed in the garden, it is there to stay, provided that it is

given a rich, moist soil. It resembles the orchids in their rich colorings, and blooms from about the middle of June for five or six weeks. Among the tried varieties, are Yomo-No-Umi, white, the finest six-petaled double; Uchiu, a bright purple double, with crimson sheen and few white veins; Kagaribi, a white double, beautifully traced and marbled with ultramarine blue.

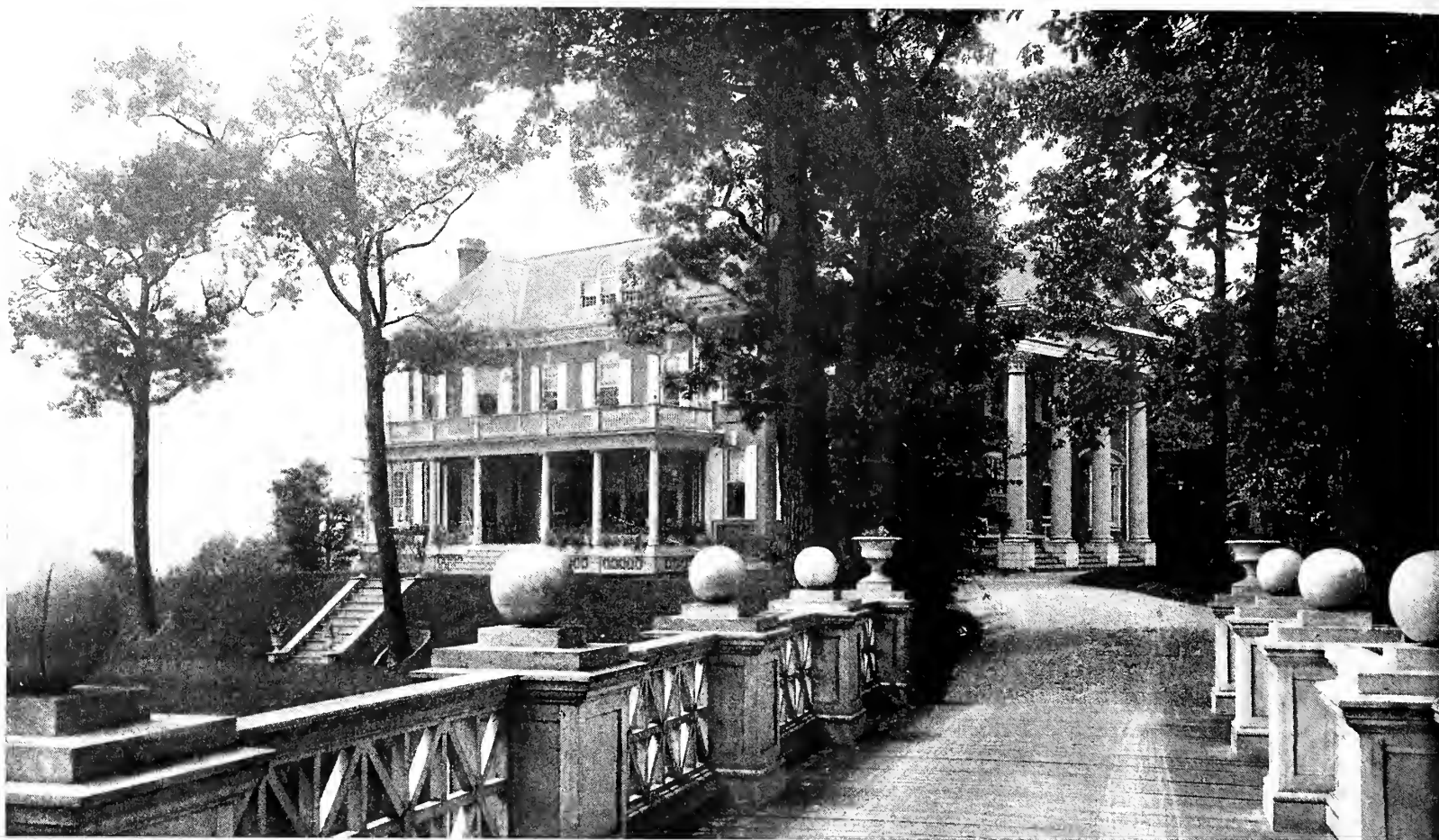
A well regulated garden of perennial flowers would hardly be complete without the familiar coreopsis, whose small, golden-yellow flowers begin blooming early in June and continue until frost.

The Shasta Daisy will doubtless become increasingly popular as it becomes better known in the East. The young plants do not bloom until late the first season, but the second summer they bloom profusely throughout the summer.

The hardy Larkspur must not be omitted from this list, because of its stately habit of growth and varieties of colorings.



Coreopsis blooms from June until frost



Hillcrest as it stands is a house remodeled along purely Georgian lines from a nondescript building of the late seventies

“Hillcrest,” Port Hope, Ontario

A REMODELED COLONIAL COUNTRY HOME OVERLOOKING LAKE ONTARIO

BY J. L. SCHWARTZ

AN excellent climate and a beautiful and cultivated country have induced a number of Americans to establish country homes in Cobourg and Port Hope, Ontario, and their vicinity. This part of Canada was settled shortly after the Revolutionary War and now has the appearance of fairly great age. With the addition of old manor houses and old churches one could imagine oneself in England, as the country is rolling and well wooded, with many elms, and the farmhouses usually substantially built of brick or stone. Not the least attraction is Lake Ontario, which in its coloring often rivals the Mediterranean.

Overlooking Lake Ontario there is a high piece of land which is practically a woods of oaks and

large pines. On the highest point is situated “Hillcrest,” standing about 250 feet above the lake with grounds of oaks covering some thirteen acres. The house is very appropriately named, as the ground it stands upon is almost the only level land in that vicinity. The original house was well built about thirty years ago, and was L-shaped with no particular architectural features. The old walls were retained in the transformation of the old building into a practically new house, both inside and out, in the Georgian style. First a wing was added at the north side, to correspond with the south wing, and a veranda with Ionic columns was built between the two, making the east front. Later a north



The rolling character of the site made the bridge a necessary and picturesque feature of the approach

Later a north

front was made by adding to the west end and erecting a portico of Corinthian columns. This faces the road, while the east front overlooks the town and Lake Ontario. All the windows were altered to conform to the Georgian style, as were all the other details of the exterior—cornice, dormer windows, casement windows and new doors being added. While the exterior of the house is very attractive and in good style, the interior, the magnificent view and situation and the grounds are what make "Hillcrest" a very beautiful country home.

The situation is unique and the available view can be imagined when one pictures the possibility of sitting in the middle of the drawing-room on a clear day and seeing over the blue waters of Lake Ontario for thirty miles. From the verandas a prospect can be had of many miles over town, rolling country and far distant wooded hills, as well as the sight of the ever beautiful lake.

The fine oaks and rolling hilly land give the grounds an effect of substantial permanence. The natural beauties have been augmented by walks and drives, Italian gardens, tennis courts, Georgian summer-house and bridge, and so on.

Entering the east door one finds the dining-room to the left of the hall and the drawing-room to the right. The former is 27 feet in length and 16½ feet in width. The large door from the hall contains a good stationary Colonial transom, which, with the chair-rail, door leading to the enclosed veranda, the mantelpiece and plaster cornice, are the architectural decorations of the room. In this room, as well as the other rooms, the mantels are those of wood, while, with the exception of the library, the woodwork throughout the house is painted white. The wall paper of the dining-room is ivory white with all the patterns in green; it was copied from that in an old house in North Carolina.

So many houses are spoilt by the architectural features and the fact that the furniture is not in harmony. Such is not the case at "Hillcrest," where there exists a fine collection of antique fur-



The library is the only room with dark woodwork, and the furniture is largely of 17th century English oak

niture, ninety per cent. of which are good American specimens of the 18th century; this collection has been described in HOUSE AND GARDEN, and two pages illustrating



The octagonal Yellow Room, where everything is Colonial, even to the clasps that hold back the curtains



The dining-room paper is ivory white with a green pattern, copied from an old house in North Carolina

parts of it are in this issue. So far as possible it was attempted to make each room illustrate a certain style of furniture; thus the dining-room is furnished principally in the Sheraton style, the chairs, dining-table, one sideboard and a cellaret belonging to that period; while the two other sideboards belong to the style which harmonizes best with the Sheraton, that is to say the Hepplewhite. The chairs are remarkably fine and are a set which came from an old house in New Jersey. Almost all the pieces on the sideboard are genuine old specimens of Georgian silver and Sheffield plate.

The drawing-room is a stately one, 16½ feet wide and 36 feet in length. The furniture is not so much indicative of one style, but is, however, harmonious and belonging to the English designs of the Georgian Era. Among the treasures is a beautiful pair of large Hepplewhite mirrors (found in Philadelphia) and a splendid Chippendale upholstered arm-chair, the carving of which is gilded. On either side of the fireplace is a large Dresden Mayflower vase, between



White woodwork and genuine old Colonial furniture prevail in the bedrooms

which is seen a handsome old brass fender, five and a half feet long. Above, on the mantelsheff, is a pair of fine old French bronzes of the time of Napoleon I, one by Deleselle, the other by A. L. Veel. The main architectural features of the drawing-room are the large white mantelpiece, the window seats at both ends, and a good plaster cornice. The woodwork is white and the wall paper a plain rich green, the upholstery and the hangings being of the same coloring. From the drawing-room one enters the library, a large room, in shape and style resembling an old Jacobean hall, with a length of 48 feet and a width of 16½ feet. This is the only room which is not in the Colonial style, the wood-



Hillcrest's acres are notable for the growth of oaks and pines

work being quartered oak stained a very dark color, while the wall covering is a plain rich red; the hangings are of a mohair damask of the same color. Most of the furniture was imported from England, being old pieces of the seventeenth century. There are, however, some good American "Queen Anne" walnut chairs, and a couple of good seventeenth century tables, a very rare one in the foreground. A fine olive-wood chest, beautifully carved and of the same century, is shown in the illustration. In the rear of the library is an octagon-shaped room containing some rare specimens of American Chippendale. It is known as the Yellow Room, the wall paper being of that color, while the furniture covering is woolen rep of a medium dark blue.

The Kitchen Bouquet

PARSLEY, SAGE THYME, SAVORY, MARJORAM, DILL, MINT, TARRAGON, BASIL,
ANISE, AND THE REST—HOW THEY ARE CULTIVATED
AND HOW USED IN COOKING

BY J. V. ROACH

Photographs by Nathan R. Graves

THE aromatic plants that make up the kitchen bouquet do not play the important part in American cookery that they do in European. The English housewife uses many varieties of herbs scarcely known in America, while the French chef and the German frau are well versed in the fine flavors produced by the addition of a pinch of sweet herbs. The cultivation of these herbs is not so difficult but that everyone can have a few of the more popular ones in the garden. The strength and fineness of the flavor depend mostly upon the harvesting and curing of herbs. They should be gathered in the morning as soon as the dew is off and before the hot sun has taken the oil from the leaves. Herbs should be harvested just before the first blossoms appear, as the plants are then richest in oil. To dry the herbs, a dry, warm, airy place is essential, and they must be well dried before storing for winter. Oven drying is much quicker, but the oil is apt to evaporate before the leaves get dry. Glass or tin receptacles are best for storing dried herbs, as cardboard, or paper, absorbs too much of the oil and fragrance.

Sage loses its strength very rapidly and is generally weak if kept for more than one year. For herbs whose seeds are used for seasoning, the following method of curing is preferable: After the dew is off and the sun has dried the plants, gather the ripe seed heads and spread loosely upon closely woven cloth, placed where a warm, dry current of air will pass over and through them. In a few days the seeds will be dry enough to be rubbed out between the palms of the hands. They should again be dried, as the least moisture spoils the seeds after they are stored.

With the exception of tarragon, which never produces fertile flowers, the herbs may be grown from seed. As the seeds and seedlings are so very small it is better to plant in shallow boxes, and transplant once into small pots or other boxes before moving into the open garden. All of the perennial herbs can be propagated from cuttings or layers.

The soil for herbs should be a fairly rich garden soil. If

the soil is too rich, the plants will grow to rank foliage at the expense of the oil.

Parsley, a biennial, is mostly grown as an annual from seed. The seeds are very slow to germinate and must be given plenty of time. It is one of the best known of the herbs and is often used as a garnish. The dark green leaves should be gathered for drying, but the plant can easily be kept green throughout the winter in a box in the kitchen window.

Sage, used mostly to flavor dressing for pork, goose or duck, is a perennial shrub which may be grown from seed, or propagated by means of layers; that is, by pegging down a branch and covering with half an inch or more of earth.

Thyme, another shrub, is not so widely known as sage, but is a finer, less pungent flavor for dressing and is used to flavor sauces for boiled meats and fish. It is grown in much the same manner as sage.

Savory is of two kinds, summer or annual, and winter or perennial. The annual is generally raised and the early spring seedlings may be first nipped in June. The leaves and tendertops are used

with marjoram and thyme to season the dressing for roast turkey, veal or fish.

Marjoram is of two species, Pot and Sweet. Pot is a perennial and grows about two feet high. Sweet marjoram, an annual, is much smaller and can be cut first in June. It is used mostly as a seasoning for fish.

Mint is closely associated with spring lamb. It propagates so readily by means of each joint rooting and forming a new plant, that it soon becomes a weed if left to itself and does not often find a place in a well tilled garden. A rather damp, unused corner of the yard is a good spot in which to grow the wherewithal for the mint sauce or julep.

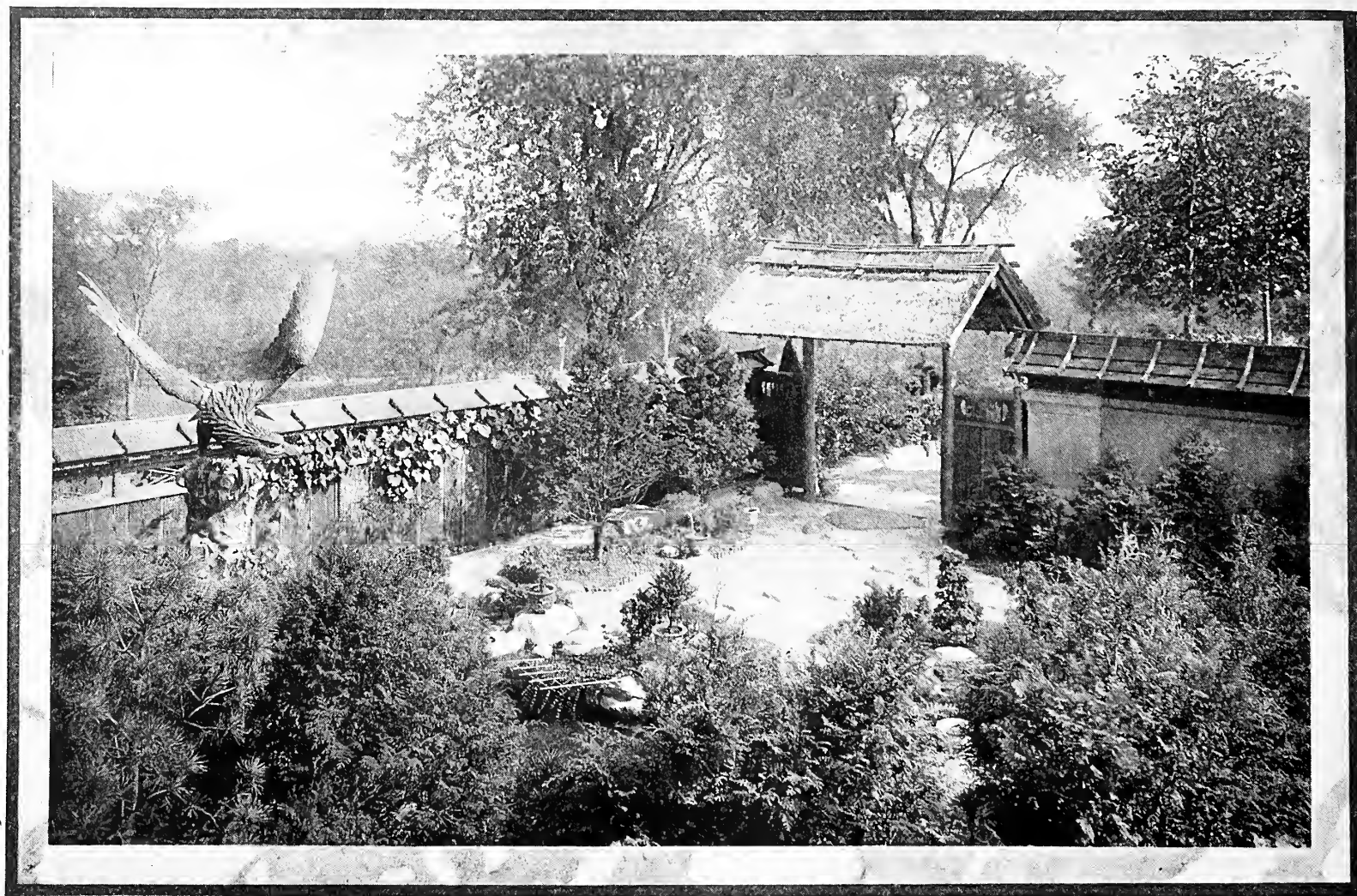
Dill, of which both stalks and seeds are used in pickling, should be sown in drills fifteen to eighteen inches, and the plants thinned to eight inches.

Fennel is grown much the same as dill. Florence fennel,

(Continued on page 12)



Dill, of which both stalks and seeds are used in pickling; and marjoram, used as a seasoning for fish



Looking down over the Larz Anderson garden, which was designed and made by a gardener from Japan

A Japanese Garden in America

BY ISABEL ANDERSON

A LITTLE corner near a Massachusetts country house has been made into a most bewitching spot. When you enter the thatched gateway you forget New England,—you are in Japan.

You see Onchi San, dressed in his native costume, standing by the birds' bath-tub, watching the pretty feathery creatures as they splash in the hollow stone filled with rain-water. Presently he steps inside the wicker enclosure and washes too, for he has been weeding the garden which he has designed and made with his queer little upside-down tools.

Peeping in and out of the cracks of the wood-paneled and bamboo fence climb rainbow morning-glories. Irregular stepping-stones on a grassy path lead you to miniature mountains with dwarfed evergreens fifty years old, and wee maples turning red, colored by Jack Frost, but pinched by Onchi's hand to keep them tiny. A waterfall, called "Wash the Moon Cascade," trickles down over some rocks into a clear pool, which is spanned by a pigmy bridge. Gold and silver fishes disport themselves below in the sunshine; when Onchi claps his hands they gather about him and eat from his fingers. Tall spears of Iris rise from the pool, and the leaves of the lotus float on the water. Vine-covered bamboo lattices make shaded nooks for the croaking frogs and fishes.

Here and there among the greens are bright-colored bowls with grotesque designs, and gray stone lanterns. Above you rises the huge bronze eagle; he is the one high point, the key of the Japanese garden. His piercing eye looks down to frighten you, but, reflected in the smooth surface of a pool near by, sits the calm and smiling Buddha to dispel the fear; and so peace and happiness pervade this little fragment of the far East. It is only when your eye suddenly catches sight of the big elm hanging over all that you realize that you are at home.

Onchi San has come from over the warm seas to show us an art of the old world. There are very few real Japanese gardens in this country, so Onchi says. Why is it we haven't more when they are so attractive and full of interest?

Of course Onchi cannot produce by magic in a night a wonderful avenue of cryptomerias such as you see in his country, nor the quaint crooked pines that line Japan's shores, nor the glorious golden temples, a net-work of wonderful carving, such as you find at Nicho. He can, however, with a little patience, reproduce the charming tea house; and the fragrant pink cherry tree and the soft mauve wistaria (its blossoms as long as an umbrella) can be made to grow; although Japanese gardens, as a rule, have little color, or only one specimen in blossom at a time.

Pretty storks in a cage can be had, such as you find over there in their tea house gardens, and brilliant long-tailed pheasants to strut about, or bright colored ducks to swim in the ponds.

And you may have also an old Buddha which will sit in the shade and look down in meditation into the deepest spot in the pool; and stone lanterns which, on a summer's evening may be lighted, reflecting on the still water, making you dream of Nara, where the huge bronze Buddha sleeps,

and the pretty spotted deer graze while the lanterns twinkle in the night.

Clear green tea may be served from tiny porcelain cups to one's guests, or the delicious hot sacki on lacquer trays, while dainty bamboo and silver pipes are passed, and sweetmeats on plates decorated with the deeds of the forty Ronins, those brave and reckless Samurai, the murderous feudal chiefs they love to tell about to-day, who fought so fiercely with their two swords.

Poisonous Vagrant Weeds

BY A. O. HUNTINGTON

AMONG the various weeds which bloom each year along our country roadsides, it is interesting to see how many are tramps and emigrants from Europe. Often these wayfarers from other lands have desirable, ornamental qualities to contribute to the general attraction of the flowers growing by the side of the road, but unfortunately many of them have objectionable traits of character, and succeed in firmly implanting themselves on ground from which they have crowded out our own beautiful wild flowers.

One of the most noxious of these vagrants is the Corn Cockle (*Agrostemma githago*). It is a woolly annual, from one to three feet high, covered with dense, white hairs. The flowers are solitary, and conspicuous, showing about even with the heads of grain. In color they are rose-pink, tinged with violet, and have five petals, beneath which the elongated lobes of the calyx project like rays. The seed capsule encloses rough, black, irregularly rounded seeds, which contain the poisonous principle known as smilacin. These seeds get into the grain, and in spite of the fact that machinery is used to remove them from the wheat, it is so difficult to separate them that they are often found mixed with the flour, and the quantity which remains determines its grade. In some European countries, where dealers are unscrupulous, this amounts to 30 or 40 per cent. and causes acute poisoning—and even death—after it has been made into bread, and eaten.

Another familiar poisonous weed which originally came from Europe, and which has proved troublesome in grain fields and pastures throughout the United States, is the Black Mustard (*Brassica nigra*). Its little, bright, four-petaled, yellow flowers are seen in waste places and along roadsides, from June until September, appearing in clusters at the end of elongated stems, closely crowded with erect, green pods, an inch long, filled with seeds. The plant is from four to six feet high, stiff, freely branching, and covered at the base with bristly hairs. The leaves are smooth towards the top of the plant, somewhat lance-shaped, and slightly toothed. The seeds of both the Black Mustard, and the White Mustard (*Sinapis alba*),—a species with larger flowers, of a paler shade of yellow—yield with pressure a poisonous oil, called oil of mustard. In medicine it is used outwardly in the form of plasters and poultices as a rubefacient; and internally as an emetic. The seeds are highly poisonous, producing gastric inflammation and causing acute suffering.

The Black Mustard has become a great pest in Southern California, covering thousands of acres, where it grows to

a height of six feet, and forms impenetrable thickets. In the shops the seeds bring from three to six cents per pound, and yet so slow are we to recognize the pharmaceutic and commercial value of the common weeds which grow everywhere about us, that in one year alone 5,302,876 pounds of Black and White Mustard seeds were imported into the United States. In Europe the Mustard is cultivated.

The parable of the grain of mustard seed, "Which indeed is the least of all seeds; but when it is grown, it is the greatest among herbs, and becometh a tree," alludes to a tree called by the Arabs Khardal (*Salvadora persica*).

The well known pink flowers of the Bouncing Bet (*Saponaria officinalis*) which bloom in dense heads by the ruined walls of deserted cellar pits, and in occasional clumps along the roadsides, belong to still another poisonous weed from Europe.

The root abounds in the toxic principle saponin, which, apart from marked poisonous properties, possess considerable medicinal value.

The Great or Stinging Nettle (*Urtica dioica*) and the Small Nettle (*Urtica urens*) must also be numbered among

the undesirable weeds which have pushed their way into our unwilling recognition. They are armed with sharp, hooked hairs, charged with a liquid known as formic acid, which produces a stinging, sharp, burning pain when the plant comes in contact with the skin. Although the poisonous irritation does not last long, it is intensely disagreeable particularly for the delicate skin of children. The rash may be relieved by bathing the affected parts with alcohol or laudanum.



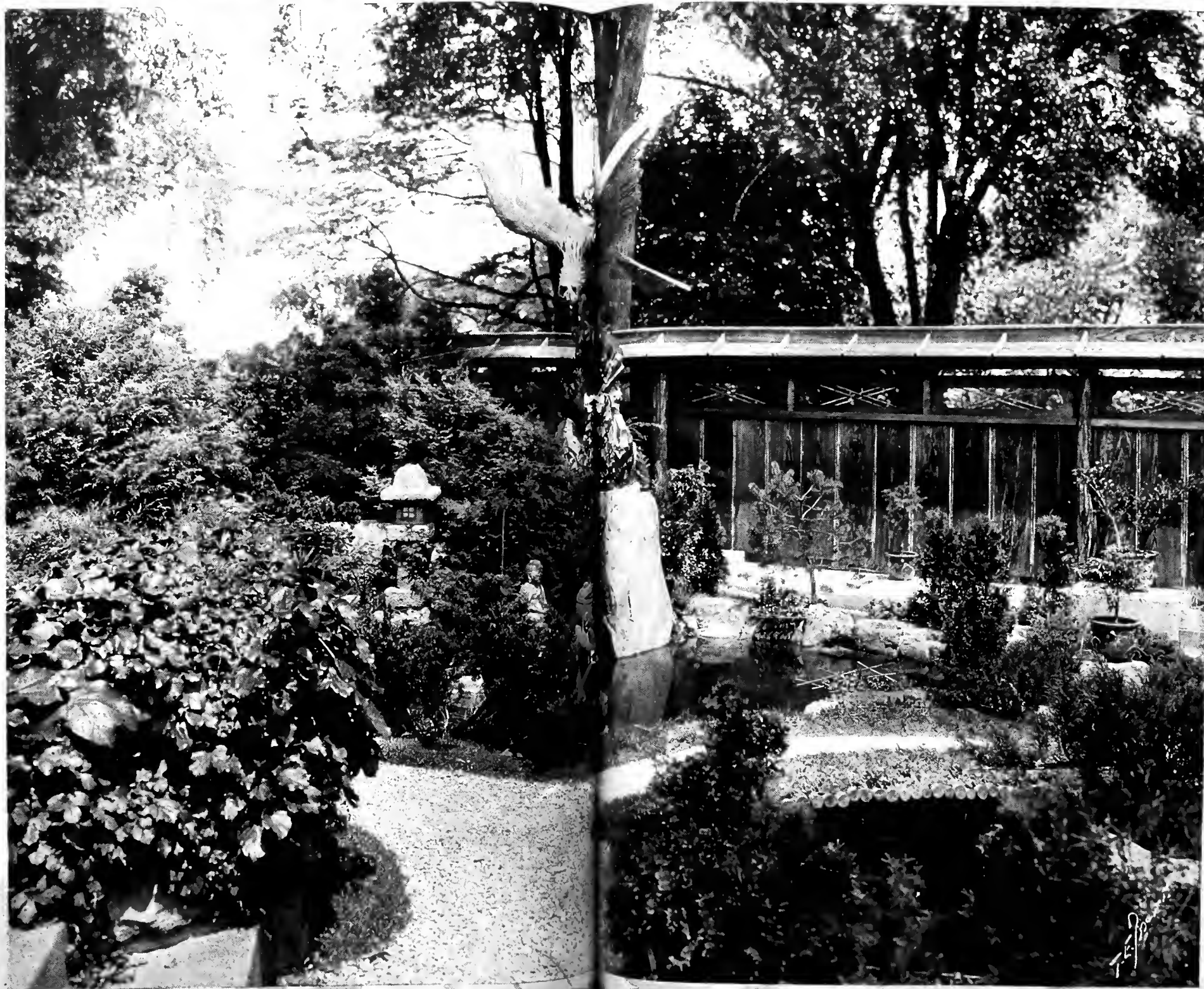
Black and (to the left) White Mustard, poisonous weeds, the former being a California pest



A view of the Larz Anderson Japanese Garden in Brookline, Mass., where the interest centers about the bro



the stone Buddha and lanterns, and in dwarf evergreens, a tiny bridge and a waterfall, rather than in flowers



A view of the Larz Anderson Japanese Garden in Brookline, Mass., where the interest centers about the bronze stone Buddha and lanterns, and in dwarf evergreens, a tiny bridge and a waterfall, rather than in flowers

Difficult Spots on the Lawn

BY EVELYN PRINCE CAHOON

ON the south side of the place, sloping toward the ravine, is the part of the lawn that we tried for a long time to idealize into a grassy decline beneath the elms. Though the elms were there, the decline (on the part of the grass to grow) was so persistent as to quite overshadow the idealism of it all.

One day we thought of that queer little plant, with round aromatic leaves and miniature blue flowers, and the thing was done.

At the home of a friend we gathered something like a bushel basket full of the trailing vines; we scored the ground in the stubborn shade so as to make shallow grooves about an inch deep and possibly eighteen inches apart (a foot would have been better), and crossing each other at right angles.

Here we laid the trailing vines, covered them with rich earth, leaving only the leaves exposed, watered them once well, and then, because the fall work crowded on rapidly, forgot the vines until one day in November attention was called to the fact that they had rooted and already made a fairly good growth, which this summer has increased to a complete cover for the bare place.

The name of the vine is *Coleoma Hederacea*, commonly called *Jill-over-the-Ground*, or *Ground-ivy*. It is a common thing, but is patient, thrifty and hardy, and will make a green carpet where the dainty grass, even of the varieties selected for shady places, will not deign to set her feet.

A slope between the carriage drive and fence, facing the south, dry both because of its exposure to sun and wind and because of its steep grade and consequent drainage is always bright and green with it.

Another steep bank comes to mind. It does not present a problem because of its shade, but on the contrary is for half the day in the direct glare of the southern sun, on the side of a declivity, I suppose a dozen feet high, and consequently drained quickly of any rain that may fall upon its surface. In addition to this, it is in an uncared-for place where the roots of some great maple trees have for years drained the soil, one would think, of everything to sustain plant life.

Growing lustily there, literally flourishing, is a great mat of *Convolvulus minor*; it should be planted in the same way the former vine was managed or may be grown from seed, if the seed is gotten into the ground in the fall. Its tiny white trumpets, each the size of a silver quarter, swaying daintily in the wind against a background of deep, dark green leaves equally tiny, form a picturesque and perfectly practical change from the monotonous though beautiful grass.

Bordering the stone sidewalk of a city street, where there are no fences, and the dogs and cats run at their own sweet will over whatever may be planted, there is a great glorious spread of single portulacca. The sun blazes mercilessly, and the ground bakes almost to the condition of yellow pottery, but every sunny morning the portulaccas smile brilliantly, being possibly the only creatures in that crowded neighborhood who were able to sleep the night before.

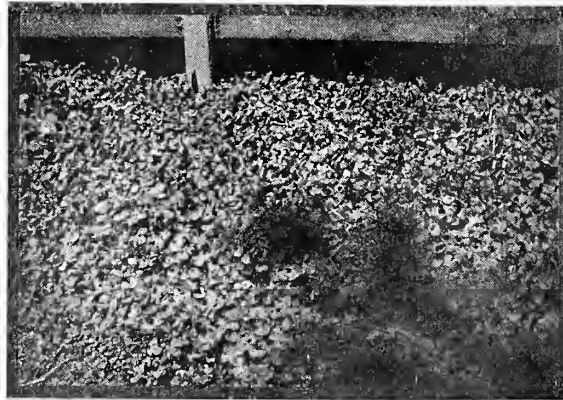
They will stand literally any amount of heat short of a conflagration, provided only that they have a good start in the spring. I am not aware that the portulacca is any less sensitive to bad usage in its babyhood than are other annuals.

The seed should be bought by the ounce in the fall and immediately, before the cold weather comes, scattered broadcast over the surface to be covered and pressed in with the feet or with the flat of the spade.

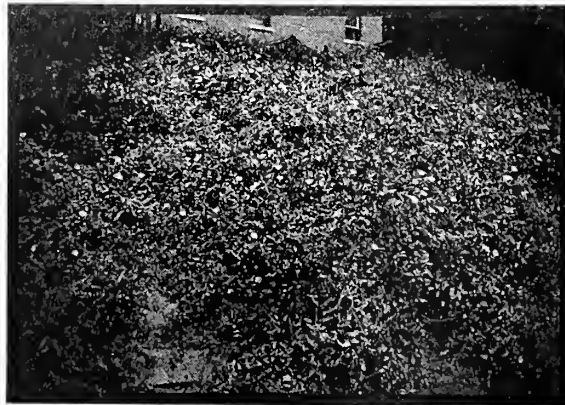
For a short time in the spring they must be kept weeded, but will, after their start, crowd out everything else.

The memorial rose is a beautiful plant for a shady spot, provided only that it has plenty of rich earth for its roots to sport in; it dearly loves the sun, but can get along with very little of it, provided it is not stinted of good rich food for its roots. The leaves are small, and glossy dark green, and its pearly white blossoms make a charming contrast when in bloom.

Unlike the other plants which are named above, the memorial rose must not be planted where there will be much walking.



Ground-ivy on a dry, shady slope where grass will not grow



Convolvulus minor, flourishing on a steep, sunny bank of poor soil



Bordering a city sidewalk, where dogs roam at will, grows this spread of single portulacca

(Continued on page 6.)

Why Bulbs Sometimes do not Bloom

SOME FACTS ABOUT CORMS AND BULBS—HOW THEY SHOULD BE TREATED IN ORDER TO INSURE THEIR HEALTHY GROWTH

BY E. D. WILLIAMS

A BULB can only develop the flower which has been formed within it, during the growth of the previous year. If that growth has been stunted or prevented in any way before the ripening of that bulb the year before, no amount of care will produce a bloom.

Although for convenience we call them all bulbs, there is a difference between the root stocks of the various most common kinds. A crocus, for instance, has for its root-stock a corm, a daffodil a bulb.

The chief difference between a corm and a bulb is in the covering or husk, and in the method of storing food for the next year's growth. The husk of the corm is thin, dry and scaly and covers the solid root stock within, but the husk of the bulb is made up of many scales or coverings. In both cases these coverings are composed of the bases of dead leaves, which, in a bulb after they ripen and die down, form thickened scales and hold the nourishment for the next year until it is required. In the corm, however, the nourishment is stored in the stem, whose thickened base forms the root-stock and new growth.

In the bulb new buds form at the axils of the leaves or scales, which gradually split off, and form a new generation; and in the corm these buds sprout from the parent bulb, accomplishing the same end in both cases at the expense of the parent which finally crumbles away. This, however, takes several years to accomplish, and if the conditions are right there is no reason why the bloom should not be continuous in the meanwhile.

But bulbs and corms will not bloom if their leaves are cut off before they fully ripen and die down of themselves, because these leaves are perfecting the new flower within for the next year's blossoming, making their bases into little reserves of food and strength. Therefore the foliage should never be cut down, and if it seems too unsightly, annuals may be planted to cover the yellowing leaves.

For this reason also, the treatment of bulbs after flowering is such an important factor in the next season's bloom that it cannot be too carefully attended to. If it is impossible to leave the bulbs undisturbed where they have bloomed until the foliage has died down, they should be carefully taken up with a spade, disturbing the roots as little as possible and taking care not to cut or crush the leaves. Then heel in the plants in a shallow trench in some half shady out-of-the-way place until ripe.

Bulbs will not bloom if they have been out of the ground too long and allowed to lose their vitality. The sooner they can be put in the ground when ripe, the better, for if they once lose their vitality they probably will never regain it, no matter how much they are fertilized and watered, and though there is a slight chance that after two or three years they may regain their life and strength, it would hardly pay most of us to give them care and garden room while waiting.

I shall not go into the methods of proper storage for bulbs, as different kinds require different treatments, but

the manner of storage would greatly affect the chances of bloom. If tender bulbs are kept in too low a temperature they are as surely ruined as others would be if kept in too hot a place. Bulbs will not bloom well if they have been forced in a hothouse the year before, though care and good nourishment will restore them after a year or two, by which time the small new bulbs will be available.

House bulbs sometimes do not produce blooms if they are brought too soon into a high temperature, or if they are kept in too hot a place.

In the case of bulbs and corms which have flowered profusely one year and refuse to bloom the next, if the foliage has not been injured, the soil may have been so poor as to affect them, or, if the summer has been very hot and dry, and they have been exposed to a thorough baking from the sun, they are practically ruined.

One of the members of our Garden Club reported a dearth of snow-drop blossoms this year and having cut the blossoms liberally last spring, thought that might have affected them. Having written to an authority on the subject, his answer was that with both snow-drops and crocuses the only sure way of summering them successfully is to put a heavy leaf mulch over them.

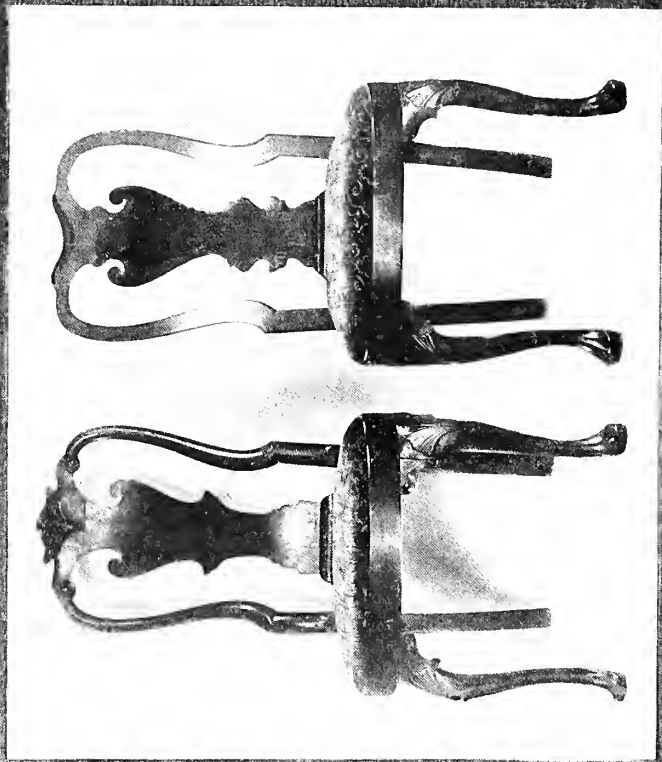
Cutting the blooms cannot affect hardy bulbs and they do better and last longer if the flowers are cut, as an effort to form seeds weakens the bulbs. A hyacinth bulb that matures seeds is virtually destroyed. In the case of the snow-drops the explanation of their failure is strengthened by the fact that they prefer partial shade, are naturally found in northern exposures and do better under similar garden conditions.

Of course bulbs often disappear entirely from the border and are destroyed by various causes—field mice, mildew, too much manure, etc.

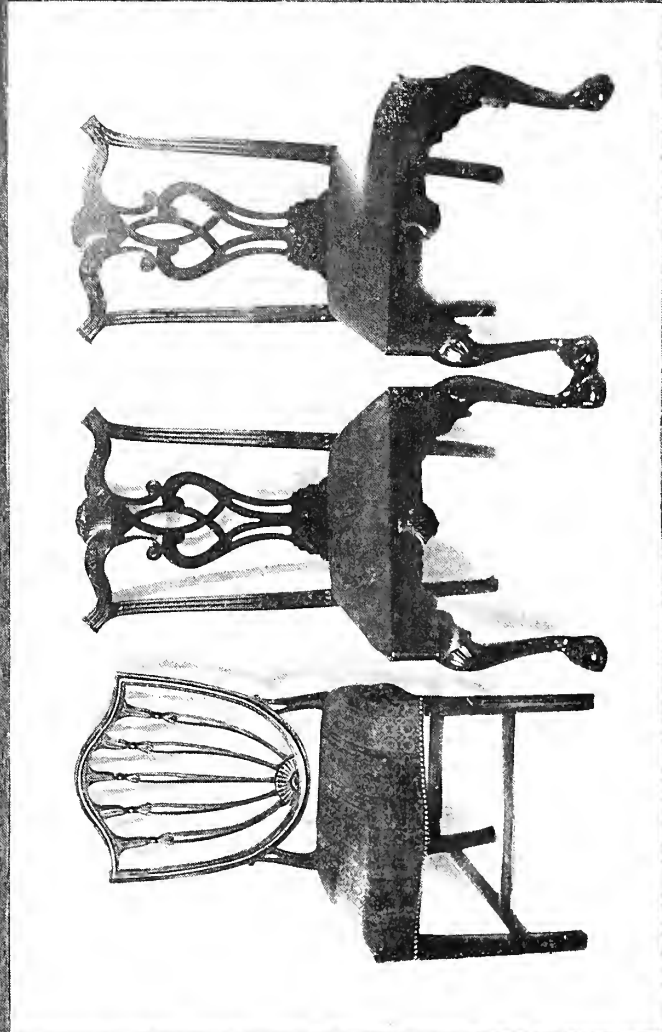
Daffodils will not bloom very well the year after they have been too thinly separated unless all the bulbs are mature; therefore, for the sake of immediate effect, it is well to transplant two or three together.

To sum up the subject:

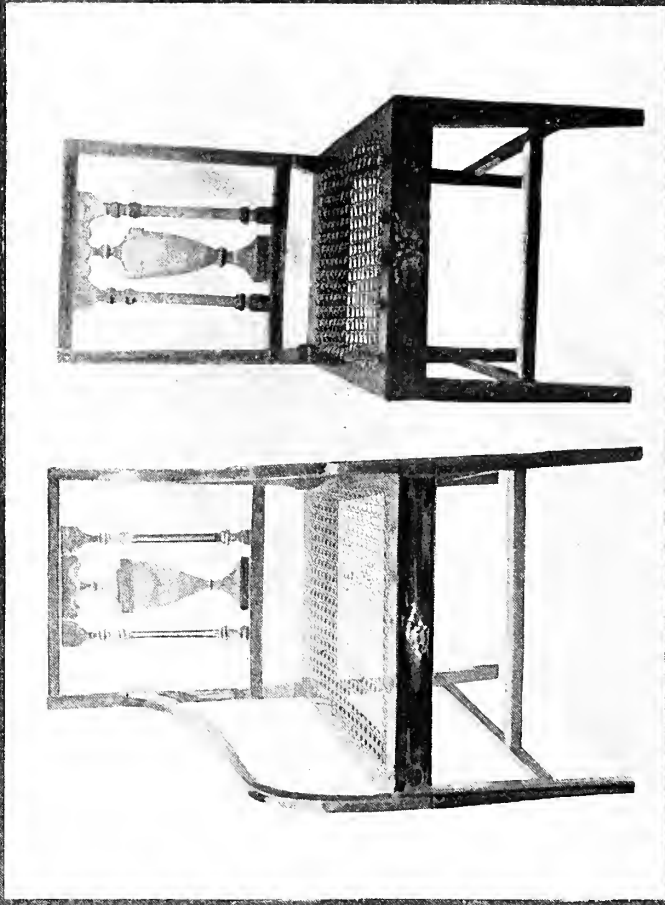
1. Bulbs will not bloom if their leaves are cut off before they have ripened.
2. They will not bloom if they have been out of the ground too long and allowed to dry up and lose their vitality.
3. They will not bloom if forced the year before.
4. They will not bloom if the season has been a dry one, and they have dried up where they were planted.
5. They will not bloom the following year if the soil has been too poor to nourish them.
6. They will not bloom if they are too young or have been dug up and transplanted before they are fully matured.
7. They will not bloom if injured in storage.
8. They will not bloom if cheap and second-rate bulbs are bought. The moral of which is, always go to a reliable seedsman and never buy "bargain bulbs."



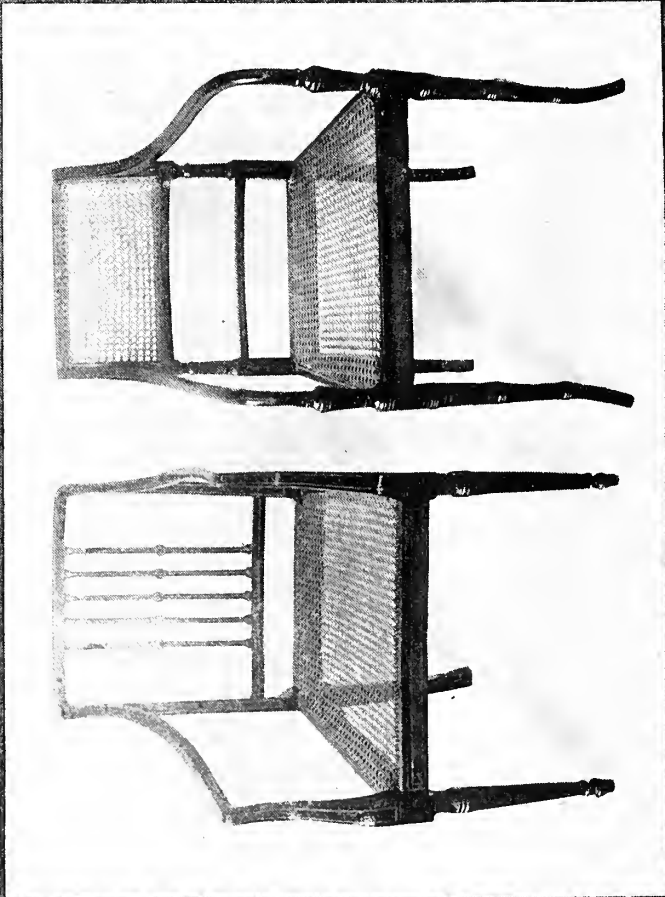
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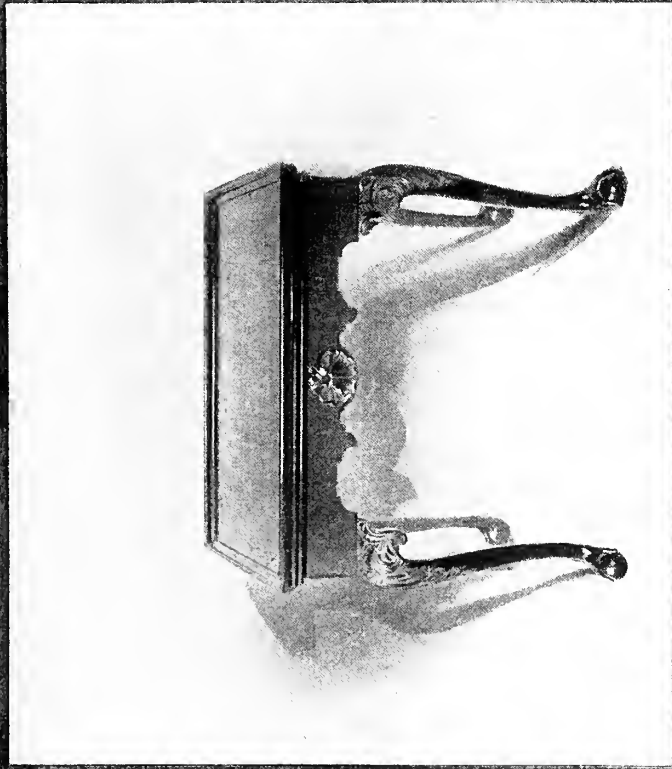
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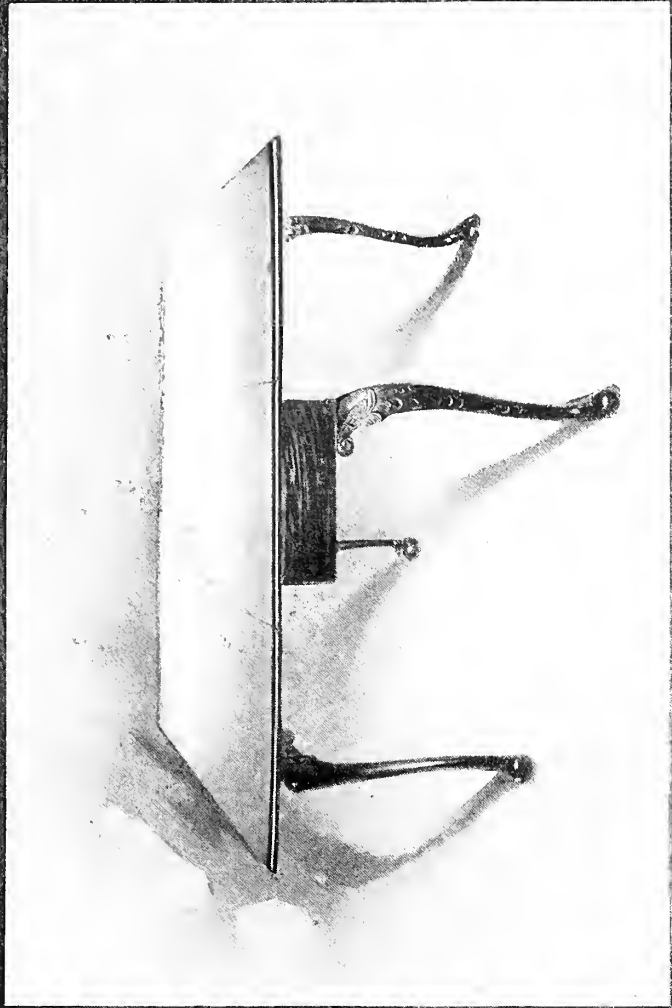
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OLD CHAIRS FROM THE COLLECTION OF MR. J. L. SCHWARTZ

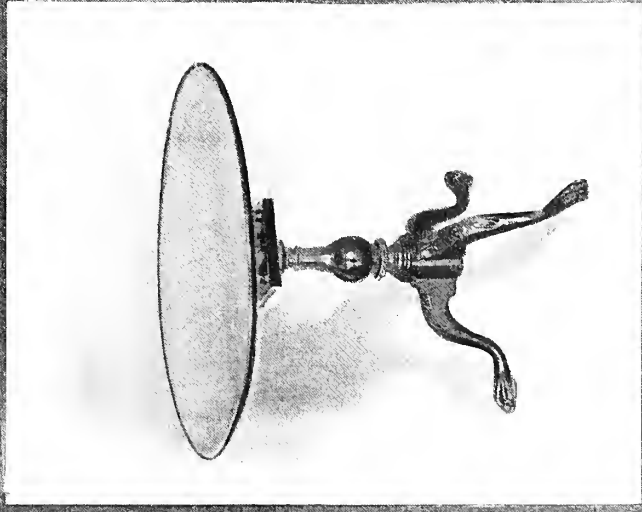
1. Two very good Queen Anne walnut chairs, 1735. 2. A Hepplewhite shield back chair of about 1790, and a pair of Chippendale chairs dating from about 1775. 3. Painted chairs in the Sheraton style, dating from about 1800; the body is black with yellow lines and elaborate rosettes in colors. 4. Two graceful examples of the same period, with the decoration in gold on black; the cane seat was a typical feature of the style



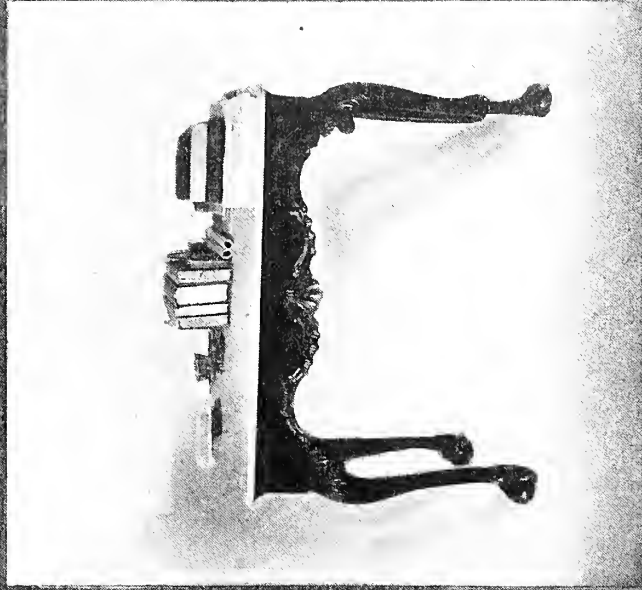
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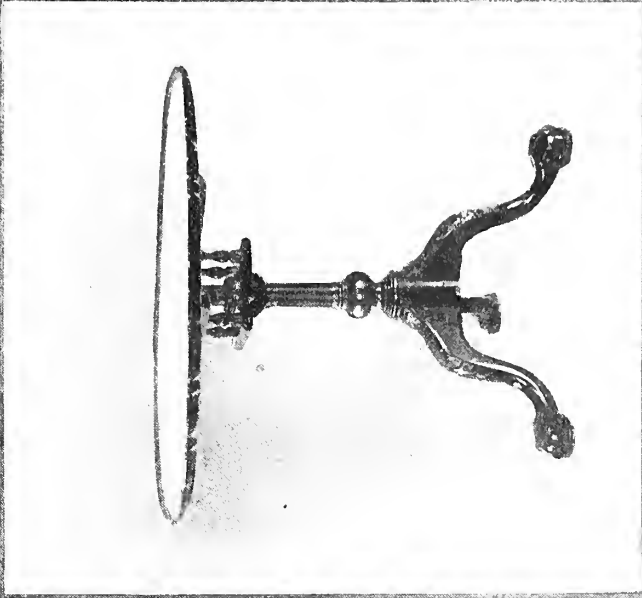
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OLD TABLES FROM THE COLLECTION OF MR. J. L. SCHWARTZ

1. A Chippendale five-o'clock-tea table with a rim top—an extremely rare piece dating from 1770.
2. The central member of a fine Chippendale dining-table, 1770.
3. A good specimen of the tilt-top table of 1760-1780.
4. A rare console table of the Chippendale period, with white marble top.
5. A pie-crust table with top of a solid piece of mahogany, almost three feet in diameter, 1775. In genuine pieces the edging is always carved from the top itself.



A famous Litchfield house built in 1760, formerly known as the Tracy, now as the Gould, homestead

The Historic Houses of Litchfield

PART II

(CONTINUED FROM AUGUST ISSUE)

BY JEANIE GOULD LINCOLN

NEXT the Tallmadge place on North street in Litchfield, Conn., stands the fine old mansion known as the home of Judge James Gould, LL.D., of the Litchfield Law School, author of "Gould's Pleading," and one of the distinguished jurists of America. The house, which is the second oldest in the town, was built in 1760, and purchased by General Uriah Tracy from Mr. Sheldon. The south door is known as a "Witches' door," of which few are left in New England, the lower panels being cut in the shape of a large cross, which was supposed to preserve the owners from witchcraft.

General Tracy served his country as both representative and United States senator, always returning to his beautiful home in Litchfield when Congress was not in session. He died in Washington, D. C., in 1807. He was not only a brilliant lawyer and statesman, but a celebrated wit, and many bits of his repartee are still quoted in the old town. On one occasion, standing with his friend Senator Rhett, of South Carolina, on the east front of the Capitol at Washington, a drove of jackasses passed along, and Rhett, who always enjoyed a tilt with General Tracy, remarked, slyly:

"Ah, Tracy, there go some of your constituents."

"Yes," was the quick reply. "Going to South Carolina to teach school!"

It is always interesting to learn the opinion of the makers of history as regards their contemporaries, and General Tracy's pen was apparently as pointed as his speech, for, in a letter written from Philadelphia while Congress was in session there, he says: "Yesterday I had a conversation with that handsome, hardened sinner, Thomas Jefferson" Could there be anything more delightful than this sidelight upon one of the most distinguished authors of the Declaration?

General Tracy had four charming daughters, and one summer day in 1798, returning from court, he said to his wife:

"My dear, I have invited to dine with us to-day the handsomest young man I have ever seen. He has come from Branford to try a case." Mr. James Gould arrived and was duly presented to the daughters of his host. One of them, Sally, was but fifteen years old, a little school-girl, whose blue eyes danced with fun and mischief. But



Mr. Frank Livingston Underwood's home, a modern building on the site of Miss Pierce's "Academy"



Miss Mary Quincy Adams' home, a faithful modern reproduction by Messrs. Howells & Stokes, architects

she captured the young stranger's heart, for before her sixteenth birthday, less than a year later, James Gould and Sally Tracy were married.

The Law school (which had its inception by Judge Tapping Reeve and was continued by Judge Gould for many years after his association with him) is famous as the first in America, and for the celebrated men who were its graduates. Its catalogue comprises more than a thousand students who became statemen, governors of states, jurists of the highest courts, senators, representatives, cabinet and foreign ministers. Among them were John C. Calhoun, of South Carolina, Secretary of War and Vice-President; Levi Woodbury, of Vermont, Secretary of the Treasury and Navy; Aaron Burr, Vice-President; Samuel Church, Chief-Justice of Connecticut; and A. B. Longstreet, of Georgia, President of the University of Mississippi.

After the death of General and Mrs. Tracy the mansion passed into the possession of Judge Gould, and the little one-story building where he conducted the Law School stood at that time on the grounds back of the house. The property remained in the Gould family until about 1870 when it was purchased by the late James Mason Hoppin, Professor of Art and Theology of Yale University, the distinguished author, and occupied by him as his summer residence for some twenty years.

Professor Hoppin added an extension at the west end of the house, making a beautiful portico, whose fine commanding pillars he brought from the Hoppin homestead, in Providence, Rhode Island. The mansion is now owned by Mrs. James Mason Hoppin, Jr., the widow of Professor Hoppin's son, and a daughter

of the late Donald Mitchell ("Ike Marvel") of New Haven.

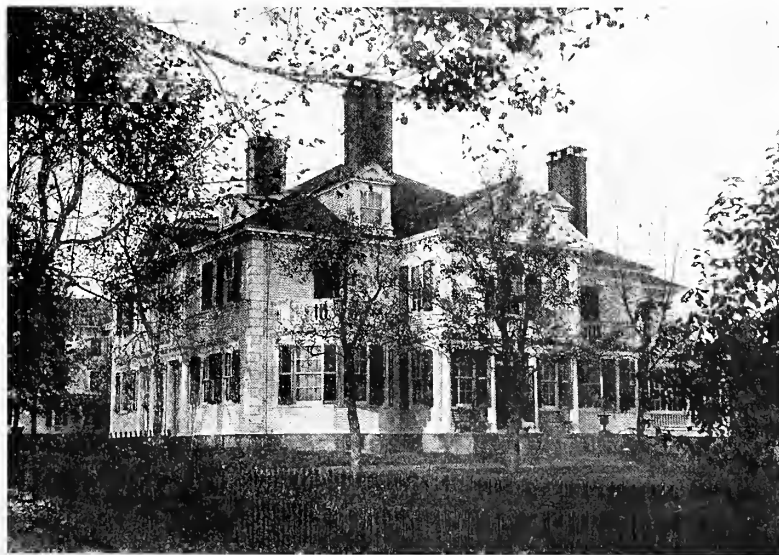
Directly opposite the Tallmadge house is the Deming house, built by Mr. Julius Deming in 1790, which has been the family home for more than a century, being now the residence of Mr. J. Deming Perkins, of New York, whose daughter is the wife of the American Minister to China, the Hon. William Woodville Rockhill, author, and explorer of Thibet. The mansion was planned by the first architect of the day, Sprats, whose name is familiar in American architecture, and its erection was conducted under the eye of Mr. Deming himself. The fan-light over the front door was brought from England by Mr. Deming, and one singularly beautiful and unusual feature of the spacious grounds surrounding the house is that the beds of old-fashioned flowers in the south garden are the same perennials which have bloomed each year since their planting, over a hundred years ago.

Julius Deming was the founder of the China Trading Company together with Oliver Wolcott and Benjamin Tallmadge, and to these three friends the commerce of this country owes a debt of gratitude for their enterprise and

foresight far in advance of their time. Mr. Deming was three times a member of the House of Representatives, and refused a re-election. In 1888 the mansion was enlarged by Mr. J. Deming Perkins, its present owner, but in every way the scheme of architecture was preserved, and it now remains one of the most stately of Litchfield's historic homes.

The veneration for its traditions is shown in Litchfield in the homes recently erected there by the descendants of the pioneers.

(Continued on page 10)



One of the most stately of Litchfield's historic homes is the Deming mansion, built in 1790



The house is to be built of ordinary brick laid in Flemish bond, with white painted woodwork and green blinds above

A Design for a Colonial House

PLANS AND A FRONT ELEVATION OF A BRICK HOUSE ALONG COLONIAL LINES, ESTIMATED TO COST \$6,400 IN DELAWARE

DESIGNED BY WILLIAM DRAPER BRINCKLÉ, ARCHITECT

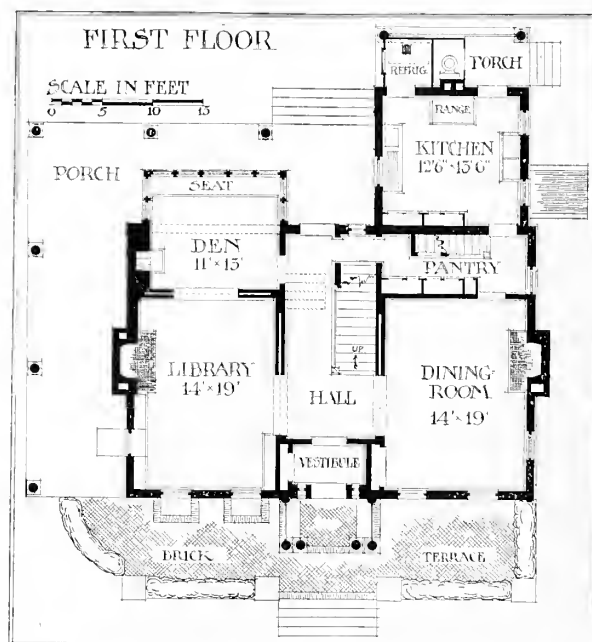
“COLONIAL” is a sadly, sorely commonplace term; every over-columned, over-corniced white elephant of a house is joyously labeled “Colonial” by its merry builders. Indeed, many over-correct purists speak now of “Georgian” Architecture, as one might say “Elizabethan” or “Jacobean.” Still, stripped of its crustations, “Colonial” is a brave old word. So this is a Colonial house; that is to say, a sane, comfortable house, that aims to fit the atmosphere of the historic old Southern Delaware town where it is being built, and likewise to fit the beautiful old Colonial furniture, that the owner has gathered, bit by bit, from that richest mine, the Maryland-Delaware peninsula.

The item of cost entered seriously into this house. With very few exceptions, “stock” mill-work alone is used—but used with care, mark you! Indeed, it is far simpler (from the architect’s stand-

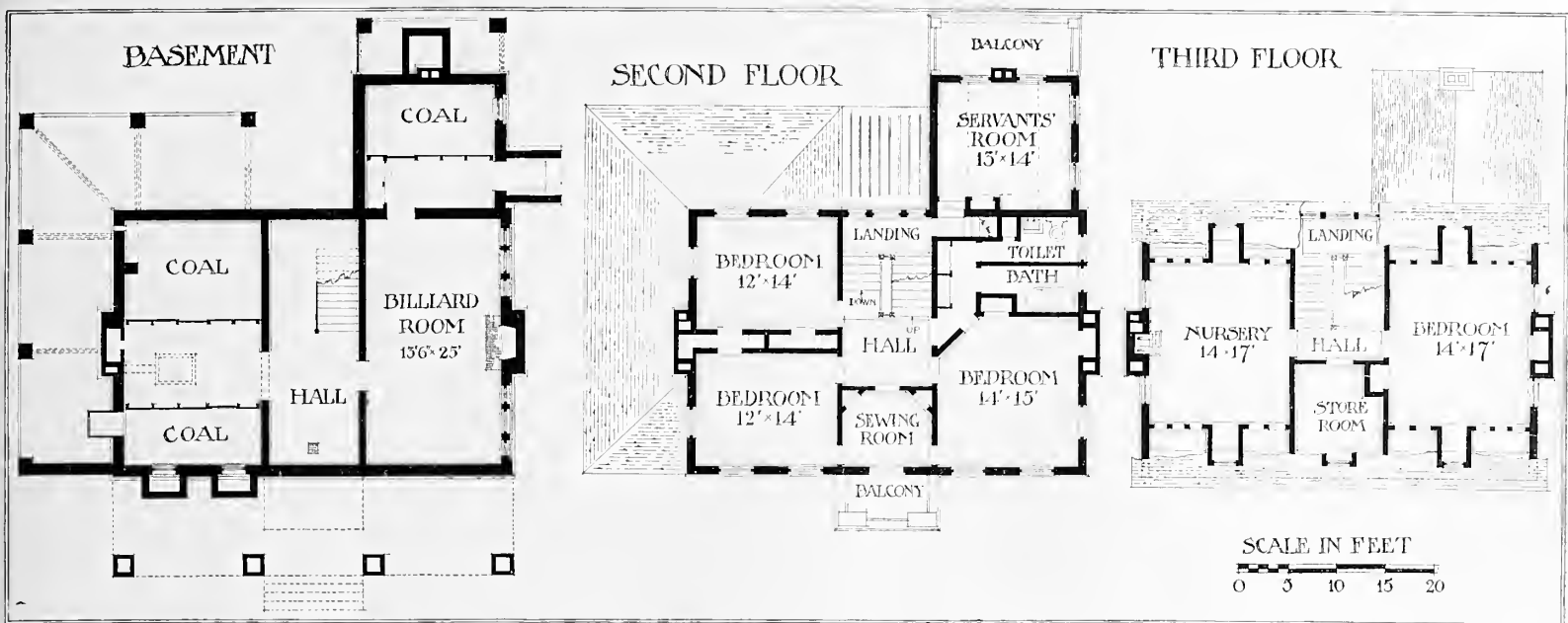
point) to ink in whatever quaint details comes into one’s head, than to laboriously puzzle over catalogues and stock-lists, fitting in a sash from this, a molding from that, a door from the other, turning things on their heads, using moldings as no conventional mill-man ever intended you should; but there is a very great saving to the client’s check-book in so doing, as anyone who has paid the bills for “special” mill-work will certify you!

Now, to the house. It is built of the ordinary local hard brick, laid Flemish bond, with black headers, very wide joints, and white limestone trimmings. The front door, with its side-lights, is of California redwood—an extremely cheap, yet very beautiful wood that is just being introduced to the Eastern market. All else is local pine, painted cream-white, with green blinds.

Three or four steps lead up to the wide, brick-paved terrace,



A brick-paved terrace, bounded by a privet hedge, extends across the front.



The basement billiard room and the separate toilet on the second floor are unusual features of the plan.

stretching across the entire forty feet of front, with balustrades of close clipped privet, bounded by brick posts. A typical "stoop," with its two little side-seats, shelters the doorway; a more ample porch runs around the side and rear.

Within, after passing the redwood vestibule, is a wide hall, ivory-white, with mahogany-tinted rails and doors. To the left is a large library, with built-in book-cases and wide fireplace; a smaller "den," to the rear, in a cluster of casement windows, has also its book-shelves, and its quaint, spade-shaped fireplace. On the other side comes the ample dining-room, with its china-closets and fireplace. Beyond is the kitchen wing, well cut off from the rest of the house by a wide pantry and servant's stairway.

On the second floor are three large bedrooms, a sewing-room, servant's room, bathroom (with separate toilet-room) and linen-room; with ample closets and lockers. On the third, are two more large rooms. One is a nursery, with rows of toy-lockers under the eaves along both sides, and a big fireplace at the end. Also, there is a large

storeroom, amply lighted—a possible future bedroom. From the main hall a wide stairway leads down to the basement; here is a large billiard-room, with beamed ceiling, brick-paved floor, and erratic mosaics of Egyptian poker games, skeleton pool players, and other weird things, done in red and white bricks on its walls; while a huge fireplace sprawls across one side. The rest of the cellar has a cement floor, and holds coal-bins, heater, clothes-dryer, and so on.

The woodwork, except the halls, is North Carolina pine, inexpensive, yet attractive wood, all stained dark, in the soft tones of old walnuts and mahoganies.

And now, as to the cost; the entire house complete, with the very best of plumbing, lighting, vapor-heating, hardware, and all terrace grading, and so on, is being built at an actual contract price of a little less than sixty-four hundred dollars. Absolutely the only things not included are the hedges, two of the mantels, and the electric-fixtures. No papering will be needed; the walls are sand-finished.

A \$100 Hardy Garden

BY HUGO ERICHSEN

(See next page for plans and planting lists)

THE purchase of an adjoining lot, of the same size as the one I already possessed, 50 x 147 feet, was the immediate reason why I decided to devote the whole plot of 100 x 147 feet to a hardy garden. I knew that a definite plan would be required in order to achieve satisfactory results, so I applied to well known landscape architects in Massachusetts, briefly stating my wants and outlining a list of hardy plants that would give a maximum of effect with minimum labor—the average townsman's need.

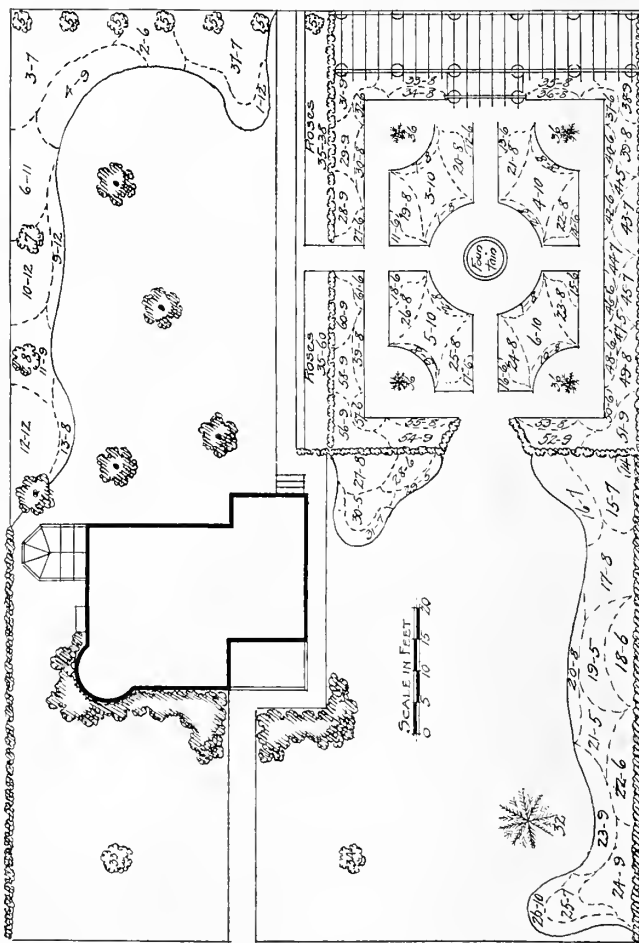
The result was not exactly what I had anticipated. The design submitted for my approval was for a formal garden. Although beautiful, it did not answer my requirements. With me a formal garden was out of the question, because I did not have the time to take care of it myself

and could not afford to hire a competent gardener for the purpose. My only reason for reproducing the plan and planting list in this connection is because it is an excellent example of formal landscape gardening as applied to the space mentioned and may be just the thing some fellow amateur gardener is looking for.

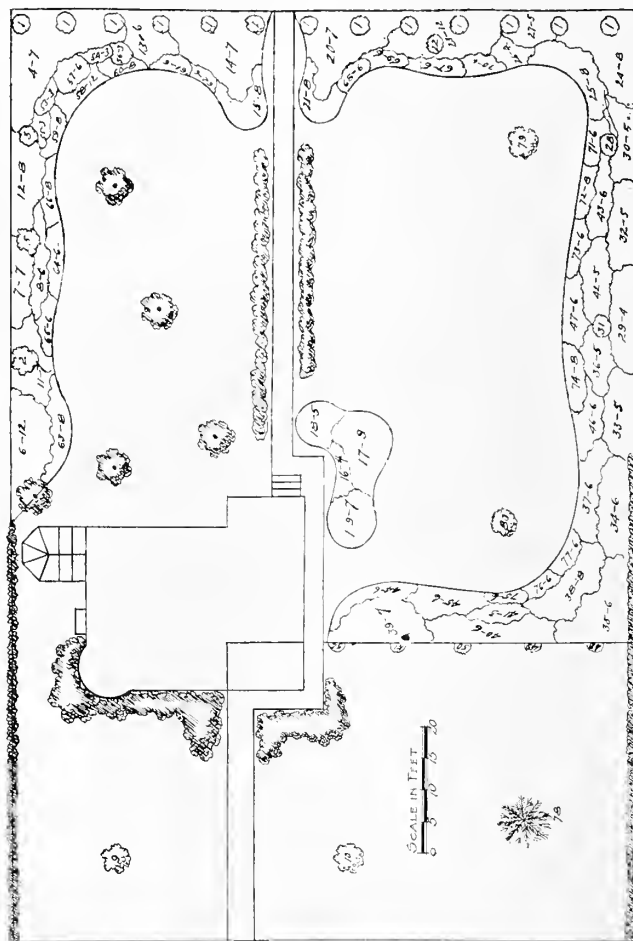
In due time, another plan was sent me—this time of a natural garden—that was so well adapted to my wants that it was eventually carried out in almost every detail. Prices differ according to the size and condition of the plants, but if one is content to wait a year or two and to put up with small plants instead of those producing an immediate effect, the sum total of executing the plan given can be brought well within the figures given in the heading.

PLANTING LIST FOR NATURAL GARDEN.

- 1-13 Populus alba, Bolleana
- 2-1 Mountain Ash—Sorbus Americana
- 3-1 Ailanthus glandulosa
- 4-1 Japan Tree Lilac—Syringa Japonica;
1 Eleagnus longipes; 1 Thornless Honey
Locust—Gleditsia triacanthos, iner-
mis; 1 White Lilac—Syringa; vul. alba;
1 Common Snowball—Viburnum opu-
lus, sterilis; 1 Persian Purple Lilac—
Syringa Persica
- 5-1 Prunus Pissardi
- 6-1 Silver Bell—Halesia tetraptera; 2 For-
sythia viridissima; 2 Rosa Rugosa;
1 Spiraea prunifolia; 1 Spiraea Van
Houttei; 1 California Privet—Ligu-
strum ovalifolium; 1 Bechtel's Flower-
ing Crab—Pyrus Ioensis, fl. pl.; 2 Cut-
leaf Sumach—Rhus Canadensis, trilob-
ata; 1 Siberian Dogwood—Cornus
alba, Sibirica
- 7-1 High Bush Cranberry—Viburnum opulus;
1 Syringa villosa; 1 Viburnum plicatum;
2 Altheas—Hibiscus Syriacus; 1 White
Persian Lilac—Syringa Persica, alba;
1 Purple Fringe—Rhus cotinus
- 8-1 Philadelphus coronarius, aureus; 1 Snow-
berry—Symphoricarpos racemosus; 1
Purple-leaved barberry—Berberis vul.,
atropurpurea; 1 Spiraea Billardii; 1
White Japanese Quince—Cydonia Jap-
onica, alba; 1 Deutzia gracilis
- 9-1 Kilmarnock Willow—Salix Caprea, pen-
dula
- 10-1 Japan Weeping Cherry—Prunus pendula
- 11-7 Weigelia Candida—Diervilla florida, can-
dida
- 12-8 Philadelphus coronarius
- 13-6 Prunus triloba
- 14-7 Spiraea opulifolia aurea
- 15-8 Rosa rubrifolia
- 16-6 Mahonia aquifolia—Berberis Aquifolium
- 17-9 Hydrangea paniculata Grandiflora
- 18-5 Deutzia Pride of Rochester
- 19-7 Spiraea Van Houttei
- 20-7 Forsythia Fortunei
- 21-8 Spiraea arguta
- 22-1 Aralia Spinosa
- 23-2 Japanese Oleaster—Eleagnus angustifolia;
2 Burning Bush—Euonymus atropur-
pureus; 1 Exochorda Grandiflora;
2 Hamamelis Virginiana; 2 Ilex verti-
cillata; 1 Mountain Holly—Ilex opaca;
2 Pyrus arbutifolia
- 24-8 Salix Vitellina aurea
- 25-8 Cornus sericea
- 26-4 Deutzia Lemoinei
- 27-5 Petelia trifoliata, aurea
- 28-1 Carolina Poplar—Populus Carolinensis
- 29-4 Acer Ginnala
- 30-5 Cornus florida, rubra
- 31-1 Acer negundo
- 32-5 Crataegus Lavalley
- 33-5 Rhus glabra
- 34-6 Viburnum opulus
- 35-6 Pyrus baccata
- 36-5 Spiraea sorbifolia
- 37-6 Rhodotypos kerrioides
- 38-8 Rosa setigera
- 39-1 Syringa Rothamagensis, rubra; 1 Syringa
Conseiller Heyder; 2 Syringa Mad. Le-
moine; 2 Syringa President Grevy;
1 Syringa Frau Bertha Dammann
- 40-2 Viburnum tomentosum; 2 Prunus Pis-
sardi; 2 Lonicera Tatarica
- 41-3 Philadelphus coronarius, aurea
- 42-5 Cornus sanguinea, elegantissima
- 43-6 Rosa rubiginosa
- 44-6 Clethra alnifolia
- 45-6 Cydonia Japonica, Columbia
- 46-6 Ribes aureum
- 47-6 Prunus Sinensis, alba plena
- 48-1 Clematis Jackmani
- 49-1 Clematis Henryi
- 50-1 Clematis Madame Andree
- 51-1 Akcbia quinata
- 52-1 Tecoma radicans
- 53-3 Arundo Donax
- 54-3 Arundo Donax, var.
- 55-3 Echinacea purpurea
- 56-3 Boconia cordata
- 57-6 Delphinium, hybrids
- 58-12 German Iris—Iris Germanica
- 59-8 Salmon Pink Phlox—Phlox paniculata,
pink
- 60-8 White Phlox—Phlox paniculata, white
- 61-6 Coreopsis grandiflora
- 62-6 Veronica longifolia, subsessilis
- 63-8 Rosa lucida
- 64-6 Yucca filamentosa
- 65-6 Lobelia cardinalis
- 66-8 Gaillardia
- 67-6 Ribes sanguineum
- 68-8 Scabiosa Caucasica
- 69-6 Asclepias tuberosa
- 70-6 Achillea, The Pearl
- 71-6 Oriental Poppies—Papaver orientale
- 72-8 Hardy Chrysanthemums—Pyrethrum
uliginosum
- 73-6 Peony, double, in variety
- 74-8 Anemone, in variety
- 75-6 Campanula, in variety
- 76-6 Oenothera speciosa
- 77-6 Aquilegia
- 78-1 Picea pungens
- 79-1 Gingko tree—Ginkgo biloba
- 80-1 Magnolia Soulangeana



A planting plan for a formal garden on a lot 100 x 147 feet



A planting scheme for the same plot providing for a hardy border and hedges bounding the lawn

PLANTING LIST FOR FORMAL GARDEN.

- 1-2 Rosa rugosa; 1 Spiraea prunifolia; 1 Phila-
delphus coronarius, aurea; 1 Berberis
purpurea; 2 Forsythia viridissima;
1 Symphoricarpos racemosus; 1 Spiraea
Billardi; 1 Spiraea Van Houttei; 1 Cy-
donia Japonica, alba; 1 Deutzia gracilis
- 2-1 Japan Tree Lilac—Syringa Japonica; 2 Com-
mon White Lilac—Syringa vulgaris;
1 Persian White Lilac—Syringa Persica,
alba; 1 Persian Purple Lilac—Syringa
Persica; 1 Villosa Lilac—Syringa villosa
- 3-7 Salix vitellina, aurea
- 4-9 Cornus Siberica (one on ground)
- 5-7 Lombardy Poplars—Populus Italica
- 6-1 Silver Bell—Halesia tetraptera; 2 Cut-lea-
Sumach—Rhus Canadensis, trilobata;
1 Eleagnus longipes; 1 Thornless Honey
Locust—Gleditsia triacanthos, iner-
mis; 1 Prunus Pissardi; 1 Bechtel's
Flowering Crab—Pyrus Ioensis, fl. pl.;
1 Purple Fringe—Rhus cotinus; 1 Com-
mon Snowball—Viburnum opulus, steri-
lis; 1 High Bush Cranberry—Viburnum
opulus; 1 Viburnum plicatum
- 7-1 Ailanthus glandulosa
- 8-1 Mountain Ash—Sorbus Americana
- 9-12 Spiraea Thunbergii (one on ground)
- 10-12 Philadelphus grandiflora
- 11-9 Lespedeza bicolor
- 12-12 Lonicera Tatarica
- 13-8 Rhodotypos kerrioides
- 14-1 Aralia spinosa
- 15-7 Spiraea Van Houttei
- 16-7 Desmodium pendulifolium—Lespedeza
Sieboldi
- 17-8 Viburnum tomentosum
- 18-6 Prunus Pissardi
- 19-5 Philadelphus coronarius, aurea
- 20-8 Deutzia Lemoinei
- 21-5 Viburnum opulus
- 22-6 Petelia trifoliata, aurea
- 23-9 Prunus Sinensis, alba
- 24-9 Ilex verticillata
- 25-7 Hydrangea paniculata, grandiflora
- 26-10 Spiraea, Anthony Waterer
- 27-8 Acer Ginnala
- 28-6 Deutzia Watereri
- 29-5 Spiraea arguta
- 30-5 Prunus triloba
- 31-7 Mahonia aquifolia—Berberis Aquifolium
- 32-1 Picea pungens, 3 ft.
- 33-1 Kilmarnock Weeping Willow—Salix Cap-
rea, pendula (on ground)
- 34-1 Japan Weeping Cherry—Prunus pendula
(on ground)
- 35-103 Ligustrum ibota—Ibota
- 36-4 Reintnospora plumosa
- 37-7 Salix pentandra
- 1-16 Iris Germanica
- 2-16 Iris Kaempferii
- 3-10 Phlox decussata, tall, scarlet
- 4-10 Phlox decussata, tall, white
- 5-10 Phlox decussata, tall, salmon pink
- 6-10 Phlox decussata, tall, rose
- 7-8 Achillea, The Pearl
- 8-8 Asclepias tuberosa
- 9-8 Saxifraga cordifolia
- 10-8 Anemone Pennsylvanica
- 11-6 Alyssum saxatile, compactum
- 12-6 Heuchera sanguinea
- 13-6 Oenothera speciosa
- 14-6 Iberis sempervirens
- 15-6 Campanula Carpatia
- 16-6 Coreopsis grandiflora
- 17-6 Lynchis vespertina, fl. pl.
- 18-6 Myosotis palustris
- 19-8 Pentstemon digitalis—Penstemon Digi-
talis
- 20-8 White Lupins—Lupinus albus
- 21-8 Monarda didyma
- 22-8 Lobelia cardinalis
- 23-8 Aquilegia chrysantha
- 24-8 Lobelia syphilitica
- 25-8 Anthemis tinctoria
- 26-8 Veronica subsessilis
- 27-6 Linum perenne
- 28-9 Helenium Hoopesii
- 29-9 Boltonia latissuama
- 30-8 Papaver nudicaule
- 31-9 Rudbeckia, Golden Glow
- 32-6 Anthericum liliastrium, major
- 33-8 Digitalis purpurea
- 34-8 Summer Blooming Chrysanthemum, yel-
low
- 35-8 Digitalis grandiflora
- 36-8 Gaillardia
- 37-6 Gypsophilla paniculata
- 38-9 Pentstemon Barbatius Torreyi
- 39-8 Anemone Japonica, Whirlwind
- 40-6 Double Paeonies, in variety
- 41-5 Eulalia Zebrina
- 42-6 Dianthus, Mrs. Sinkins
- 43-7 Papaver orientale
- 44-7 Echinacea purpurea
- 45-7 Boltonia asteroides
- 46-6 Dianthus, Emperor
- 47-5 Eulalia Japonica, Striatus
- 48-6 Funkia grandiflora
- 49-8 Hibiscus moscheutos
- 50-6 Lynchis viscaria, splendens plena
- 51-9 Pyrethrum uliginosum
- 52-9 Hibiscus, Crimson Eye
- 53-8 Dianthus barbatius
- 54-9 Delphinium hybrids
- 55-8 Pyrethrum hybrids
- 56-9 Helenium autumnale, superbum
- 57-6 Summer Blooming Chrysanthemums,
bronze red
- 58-9 Aconitum uncinatum
- 59-8 Scabiosa Caucasica
- 60-9 Helenium laetiflorus
- 61-6 Oenothera speciosa

Geraniums and How to Propagate Them

THE CAUSE OF LANKY, MISSHAPEN PLANTS—HOW TO HAVE HANDSOME, BUSHY GERANIUMS AND HOW BADLY-TREATED ONES MAY BE RECLAIMED

BY W. R. GILBERT

Photograph by Nathan R. Graves

FEW plants are more grossly mismanaged than the geranium. It is very often allowed to grow its own way, and generally to get bare in the lower part of the stems and lanky all over. Year after year the plant is permitted to stretch its stems whichever way they are inclined to grow, and consequently there is scarcely a set of more uncouth objects to be found than plants treated in this manner. The secret of all this is that some growers are afraid to use the knife, whereas they can scarcely use it too much. When the plant has once assumed this straggling, ugly form it is difficult to do much for it, for, generally speaking, it has no eyes to break if it is cut down.

Many amateur gardeners are bent upon taking off slips, either to increase their stock or to give to their friends, and they usually go to work at the wrong end. A nice shoot or two comes out at the lower part of the stem. They boast they have some nice slips coming along, and, as soon as they are large enough to be removed, they merely break them out close to the stem, and make new plants. Now this is destroying that part of their best plants which most requires the presence of new branches to furnish them well at the bottom, and it actually strengthens the rambling growth which it should be their object to check. To this habit may be attributed the ugly growth of many other plants similar in nature to the geranium.

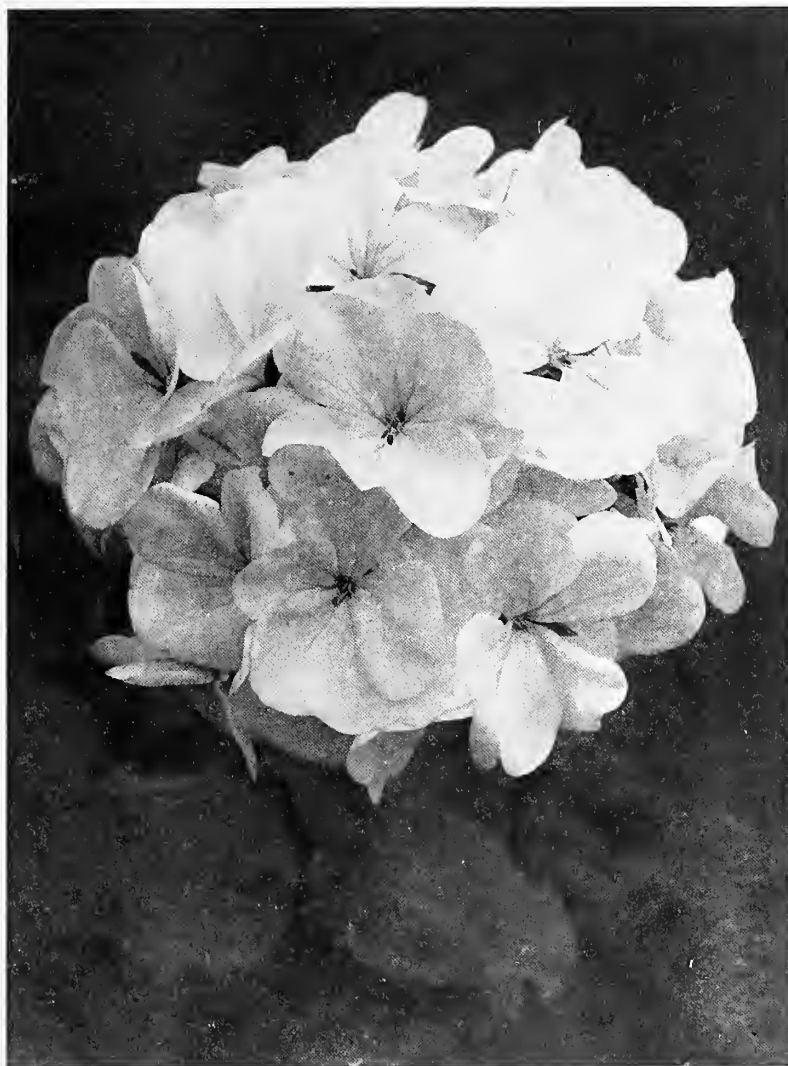
If we really want large handsome plants every luxuriant branch should be checked before it grows too far out. Not a leaf should be taken off the lower part of a plant, for bare stems, which can never afterwards be properly furnished, are the certain consequences of this too general practice of stripping off the lower side shoots for the purpose of making new plants.

Reverse the practice; take the slips from the top and

leave everything on the lower part, and so promote bushy growth and secure handsome plants, however old they may be.

The best mode of making plants slightly that have become bare at the bottom is to turn them into standards. Select the best among the stems, of which, perhaps, there are

several, and cut the rest away. In this it is necessary to have regard for two or three points of importance. First, it ought to be a stem that carries the largest quantity of well-shaped heads. For this purpose remove the rest on one side by the hand, and hold them away from the one it is proposed to retain, and tying the best of them, one at a time, choose that which has the best head. When it is determined which this should be, cut away the others close to the pot and to the old wood. Put a stake in the pot, quite upright, to fasten the stem to, that it may be made to grow perpendicularly. Cut in all the rambling branches of the head that it may break out in other places and become more bushy. There will generally be a vigorous growth in consequence of the cutting back and this hastens the increase of the head. As soon as the shoots are strong, those which are pushing too fast should have their ends pinched off; otherwise they would take the lead, and cramp the growth



The geranium is one of the easiest plants to propagate and one that is most frequently mismanaged

of all the rest. Whatever shoots then come out down the stems should be rubbed off, unless they come so thick all the way down as to justify the forming of a bush once more. All partial buds, however, and most of them will be such, should be rubbed off, that the whole strength may go into the head. By this means handsome standards may be made of very ugly, bare-stemmed bushes.

Don't be afraid to use the knife, but use it on the upper part of the plant, not on the lower portion of the stem.

Inside the House

Edited
by
Margaret
Greenleaf



Miss Greenleaf will gladly answer queries pertaining to individual problems of interior decoration and furnishing. When an immediate reply is desired, please enclose a self-addressed stamped envelope

The Living-Room

IN many of the best houses of to-day's designing the living-room is the dominating feature of the first floor plan, and even where the house itself is small, much of the floor space is advantageously given up to this most important room. It frequently combines parlor, library, sitting-room and occasionally billiard-room, and in the combination loses none of its own characteristics. A certain dignity should be maintained in its color treatment and furnishing; light and delicate tints and fabrics will not be found well suited to its everyday uses, nor should it seem too formal for the comfort of daily living.

Numerous requests for general suggestions regarding the decorating and furnishing of such rooms have come to this Department, and in answer to these the following suggestions are given:

It must be borne in mind that the treatment of a living-room to be successful must be such as is wholly suited to the type of house of which it is a part; also the individual requirements of the family who will occupy it should be a factor in settling the question of its decoration and furnishing. For instance, where books form an important part of the lives of those who will live in it their disposal should be considered in the early planning of the room. Low book shelves extending around a portion, or the whole of the wall of a room—where the dimensions permit—are always good. In such a case, or where many books must find their place in the room, the choice of color and design for the wall covering and the fabric to be used for overdraperies and upholstery should be influenced by this effect; otherwise the various strong colors in the binding of the books will be found difficult to reconcile.

Where tapestry paper is used, as shown in the illustration on this page, it should be dim and soft in color, the figure retreating well into the background. If—as is usually the case—it shows a variety of colors, these should melt one into the other, and the dull blues, greens and browns, and gray or tan of the background will be agreeably repeated in the book covers.

The standing woodwork of mahogany makes an attractive setting and is further complemented by some well chosen pieces of mahogany furniture.

To build book shelves flush with the wall is a less usual method, but is found very effective and, when practical, often gives better results than any other treatment, as nothing is taken from the size of the room; the books becoming a part of the wall treatment, such wall space as may be unoccupied by the books should show a plain color. In an old or remodeled house there is often an unused doorway or window which can be utilized by fitting the opening with book shelves; this supplies the effect referred to above.

Where the house is designed along Colonial lines the decoration or furnishing of the



When tapestry paper is used it should be subdued in color and pattern

living-room should be suggestive of that delightful period. Appropriate wall covering for such rooms is not difficult to find, as to-day there are on the market many reproductions from the old blocks, and one may only hesitate between the two-tone stripe of dull blue, Colonial yellow or shades of neutral gray or fawn color, which are so typical, or the landscape papers, or those of large floral designs.

It is much easier for the amateur to furnish to the first style of background, as the clear, clean lines of Colonial mahogany furniture show attractively against the simple unworried wall. Figured materials of appropriate design may introduce variety. Linen taffeta, cretonne, glazed chintz, or any of the simple cotton prints may be chosen for the less elaborate type of Colonial room, while for a richer effect select silk and linen, or wool damask, silk brocade or cut velvet for over-draperies and furniture covering.

While the living-room furnished after the Colonial style should be kept free from incongruities in the way of furniture or decoration, comfort and livableness should not be sacrificed to what a well known decorator has called the "period microbe." When this attacks the amateur house decorator the effect is apt to be disastrous. Comfort is ruthlessly sacrificed by the self-elected purist—no easy lounging places, no reclining chairs, no beguiling cushions are provided, for she holds that in the true Colonial room, modeled as it often is from rooms in the rehabilitated houses of that period, is now to serve for exhibition purposes.

Where a period idea is to be carried out in a house it must be pure and consistent. The exterior of the building must proclaim the character of the rooms within. The architectural detail of the interior must provide the characteristic setting for the decoration and furnishing, which must be such as will bear close analysis. Years of study and research will fit one for such work, but it is not for the amateur. Her aim and desire must be to make the interior of her house consistent and harmonious,—particularly true of "the heart of the home" as the living-room has been fitly called. The precept of William Morris to "have nothing in your house which you do not know to be useful and believe to be beautiful" should be borne in mind, and in addition care must be taken that only that which is suitable to the house and its occupants should be selected.

The illustration on this page shows a living-room in which mission or craftsman furniture has been used. The plain tinted rough-plastered walls, with the darkly stained and dull-finished wood trim, provide an excellent setting for the sturdy and comfortable pieces of furniture assembled here. The mantel and its tile facing is a good feature.

The placing of the large central rug gives balance to the room. The figures in this together with the couch cover and the pillows on the couch provide sufficient variety without disturbing the restful quietness of the whole room. Several styles of furniture are used, although good construction and comfort is the idea in all pieces, and the variety assists rather than detracts from the success of the room.

What to do this Month about the House

BY M. H. MILLER

TOWARDS the end of the month take down the screens from windows and doors. Number them, and their locations to match, so that in the spring you will not be carting them all over the house trying to make them fit. You can buy pairs of numbered metallic tags to make the neatest kind of a job.

Better have the furnace men look into the condition of the heater and pipes; do not wait until a fire is required in a hurry.

When taking down the screens it will be well to have weather stripping or storm sash put in place. If you find



A living room that shows an effective combination of tinted rough-plaster walls with dark dull-finish woodwork

the latter necessary on exposed portions of the house, see that one or two panes in each window are arranged to slide open for the sake of ventilation.

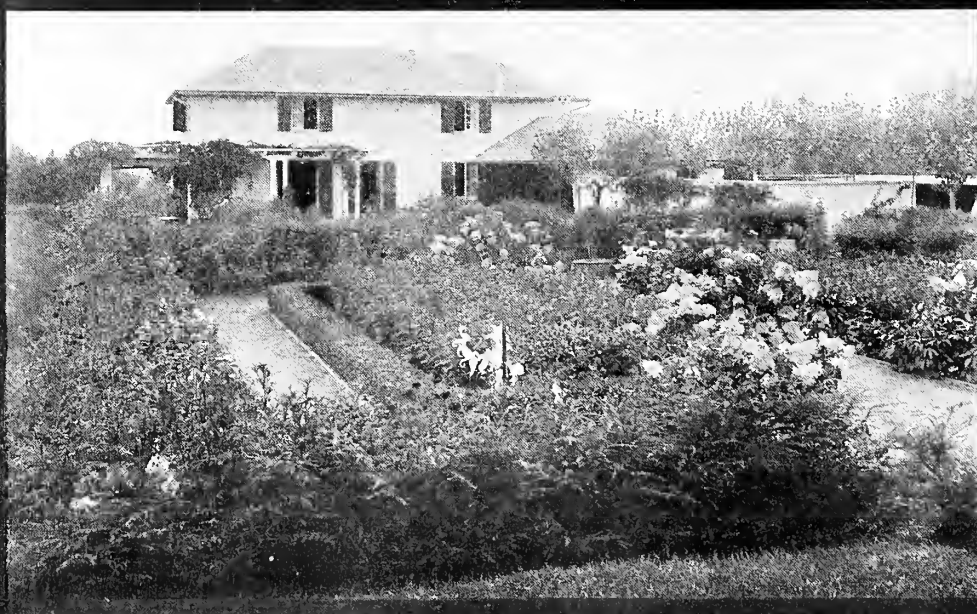
Lay in a stock of cord wood for the fireplaces and do away with the necessity for intermittent heater fires, which voraciously attack the winter coal pile.

While the house-cleaning fever is at its height, it might be well to freshen up dust-soiled window shades. Lay the shade out on a large table and sprinkle over it some hot corn meal. Rub this about with a circular motion of the hand, then wipe it off with a soft dry cloth, and you will find that the dust and grease have been absorbed by it.

Fall is one of the two best times to do any necessary painting. The freshly covered surfaces are then not so liable to blistering from the sun, and the woodwork is well fortified against the ravages of winter weather. And, by the way, do not try false economy in buying paint; good white lead and pure linseed oil cost money, but they are good investments.

Garden Suggestions and Queries

Edited
by
John
W Hall



Mr. Hall will gladly answer queries pertaining to individual problems connected with the garden and grounds. When an immediate reply is desired, please enclose a self-addressed stamped envelope

PERENNIALS which are now being grown in boxes from the seed should, by the 15th of the month, be planted in the garden where they are to bloom. Protect them in the winter with a light covering of straw or manure; that will keep them from being affected by sudden changes of the weather.

No ironclad rule can be made as to when and how to prune shrubs. In a general way such as bloom before midsummer produce flowers on wood grown the previous year, and these should be pruned immediately after flowering, as to prune them in the spring would be to cut away the wood which would produce blooms. Such as bloom after midsummer can be pruned in the spring as they produce flowers on wood made the same season. All pruning that is essential to shrubs is such as is necessary to keep the plants in symmetrical shape and to admit unobstructed circulation of air and sunshine.

In the border or among shrubs there can be no more attractive flower than the Larkspur (*Delphinium*). There is both the annual and perennial, and the shades of flower bloom are almost numberless, including light, dark, and azure-blue, white, buff, rose, apple-bloom, pink, brick-red, red-lilac, dark-lilac, violet and fawn. The seed of either the annual or perennial should be sown now in the open. Germination will take place early in the spring and remarkably early growth and bloom will be secured. It is almost difficult to go wrong in the selection of a variety—that should be left to the individual preference of colors and whether single, semi-double or double blooms are desired. A bed of larkspur is strikingly effective in almost any garden. It makes a good cut flower, and the plants will bloom almost continually if the blooms are removed as they fade.

When massed in beds or borders peonies are at their best. This is, however, open to some objection as they are in bloom for only a month. If used in connection with other plants, such as asters, gladioli, late-blooming cosmos, or lilies, perhaps more satisfaction would be had. Despite

the short season of bloom the foliage of the peony remains vigorous and green during the summer and fall months.

After the blooming season is over work into the soil about the roots of each plant a handful or so of pulverized sheep manure. After the ground is well frosted apply a mulch of stable manure of five or six inches thickness and let it remain until spring. That will prevent the alternate freezing and thawing of the ground near the roots. It is the freezing and thawing, and not the freezing itself, that damages or destroys the plants. In the spring when the mulch is removed work into the ground another application of pulverized sheep manure. Pulverized sheep manure is best, as no other fertilizer appears to contain all the requisite essentials to produce such luxurious and bounteous growth.

This will doubtless prove one of the most trying months of the year on the lawn. To keep it at all decent looking frequent use of the hose will in all probability be necessary. In using the hose do not simply sprinkle, but wet the sod. It is a mooted question as to whether mere sprinkling does



The Japanese barberry makes a handsome hedge, but it is not so desirable as the privet

not do more harm than good, especially if the sprinkling is followed by a hot sun.

Save all possible material about the garden for mulch. Lawn clippings, chopped straw or leaves, and old flower stems cut small, will be found useful. Any of this material placed about plants, leaving space around the roots to admit air, will prove of great assistance in the retention of moisture. A hot or dry weather mulch is intended to keep the sun's rays from the upper sod but not to shut out the air.

If any particular choice plant about the yard shows signs of distress from the heat or drought, remove a few inches of the top soil around it, leaving a narrow rim about the plant however, and then make a few holes with a sharp stick, leading towards the roots. Pour water into the cavity made by the removal of the top soil until the ground has soaked up so much water that no more will soak away. Crumble the removed soil as finely as possible and place it back into its former place, but do not pack it. This simple process will often save some valuable and rare plant.

About the next most important phase of the garden work will be the fall planting of bulbs, both for indoor and outdoor culture. The subject will be given further consideration in the next issue of this magazine. In the meanwhile, if bulb culture is to be carried on even to only a limited extent, there are some necessary primary preparations to be looked after. It is just as well to arrange these preliminaries now.

Failures are usually due to lack of proper treatment both in planting and culture. Get together a liberal supply of proper soil and a supply of pots. Have the soil very rich, loamy and free from small stones. A liberal quantity of powdered charcoal will be a desirable addition, as it acts both as an aid to drainage and purifies the soil, preventing souring. If the new catalogues have been received it is a good time to begin considering a selection, and in making the selection keep in mind the fact that small bulbs should be grouped; half a dozen or more planted together give more satisfactory results than when the same number are planted singly. It is only bulbs that produce large flowers and foliage that make a fairly presentable appearance when grown singly. Soft-baked, porous, wide-mouthed, shallow pots are usually preferable for bulb culture.

Fence vs. Hedge

I AM just about completing a suburban place which I intend to occupy as a home. I am undecided as to whether to enclose the front of the lot with a fence or a hedge. Which would you suggest? If a hedge, of what? When and how should the plants be set? Kindly answer at once.

R. O. C.

Wilmington, Del.

A hedge in preference to a fence every time! You do not indicate, but I surmise your place is like ninety-nine out of every hundred new places—all the natural tree growth cut away, leaving a full sun exposure. The presence of some permanent substantial green growth about the home is very essential. The hedge adds much to the



California privet is the most popular hedge plant. A thick side growth is essential to beauty and trimness

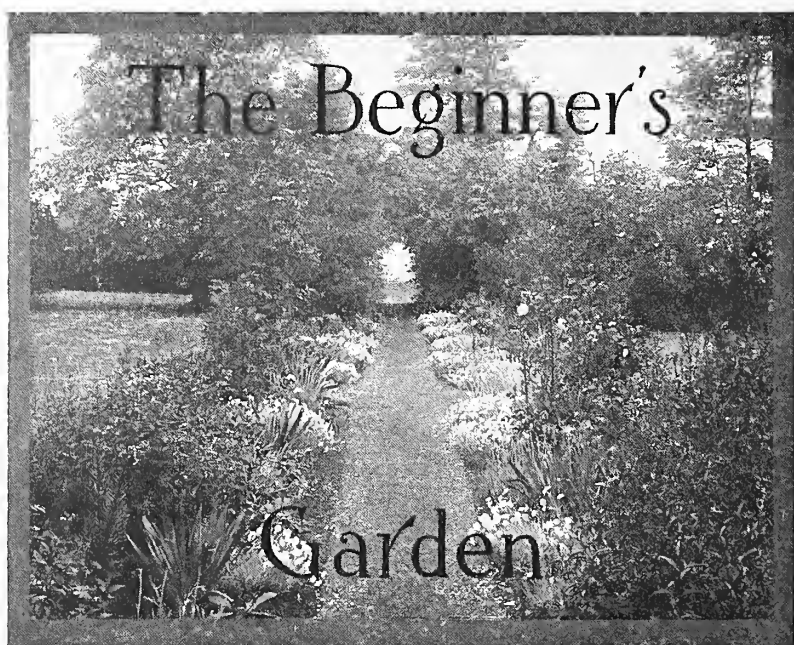
attractive appearance of a home. It requires a minimum of attention in the way of cultivation and pruning to keep it in good shape after it is once established.

The California privet is the most popular hedge plant. It is a vigorous grower, compact and regular in form, with glossy foliage of a beautiful shade of green. It does well in any soil in the sun or shade, and is entirely hardy, withstanding a temperature of 20 degrees below zero. It is not affected by dry weather nor is it molested by insects.

The ground should be well prepared for the growth of the shrubs or trees. A trench from 6 to 8 inches deep, 12 to 18 inches wide, should be dug the entire length the hedge is to be made. In digging the trench be sure to keep the top-soil separated from the clay or sub-soil. The plants should be set from six to eight inches apart and filled in around the roots with the top-soil, to which may be added a small portion of pulverized sheep manure, and firmed down with the feet. Some prefer a double row hedge, in which case the trench should be wider and the plants set alternately, six or eight inches apart. With the double row method an excellent hedge can be obtained in a remarkably short time. Fill the trench to within an inch of the surface level and then apply a heavy mulch of long stable manure. This will answer as a mulch during dry weather and at the same time greatly stimulate the growth of the plants.

A first requisite of a good hedge is numerous side branches at the base. To secure this the plants should be pruned

(Continued on page 12)



First Principles and Definitions

BY RUSSELL FISHER

TO start with, let me impress upon you one big "Don't": Don't go into a seed store or nurseryman's as soon as you have succumbed to the garden fever—one of the most delightful of all diseases, by the way,—and buy a packet of every seed that has an attractive name; and, to continue this same "Don't," don't take these home and scatter them about in the new garden wherever your fancy and enthusiastic faith shall dictate. Successful gardens are not made in just that way.

The first work in garden making should be with a tape-line and a piece of paper. Measure up the space that is to be devoted to growing things and draw it out to scale on a sheet of heavy paper, locating upon it the position of the house, existing trees, walks and all other such features that must be taken into consideration in the planting scheme. Even if you are merely intending to have a border of flowers around the base of your house, plot the outline of the building on paper, or, better still, hunt up the architect's working plan and trace its outline.

Before you drop a seed into the ground or spade up a square foot of soil, make your garden plan.

And to make a plan you will have to read up seedsmen's catalogues, back numbers of the gardening magazines and any books on the subject that you can lay your hands upon. Don't think that this is going to be tedious work, either—there is all the joy of anticipation in it. But before you begin to read up on the subject, so that you will not plant a six-inch edging plant behind a row of tall hollyhocks, let us give you a short garden vocabulary and some definitions, so that you will read understandingly.

Hardy perennials are plants that withstand the winter in the ground and live for years, often indefinitely. They form increasingly large clumps which may be divided from time to time to make new plants, and these may be transplanted as desired, usually in the fall. Plants may be raised from seed planted in the spring or in August, and will bloom the following season.

Hardy annuals are plants that are sown from seed in the spring, last through several months of summer, and then die. The seeds may be sown in the open ground in April or in May, or under glass frames or in flat boxes indoors in late February or March.

Hardy biennials are sown one year, bloom the next year, and then die. These should have a light winter protection of straw, or leaves held down with brush. The seeds are sown outdoors or under glass in April.

Half-hardy perennials and *half-hardy biennials* are usually started under glass, but may be sown in the open ground after May 15th. They require heavier winter covering.

Tender perennials and *tender biennials* require still more care in starting them. Sow under glass and do not transplant to the open ground until after May 15th.

Tender annuals are sown under glass in early spring and the seedlings protected from both excessive sun and cold. They are transplanted from the flats to pots or other boxes and finally set out after May 25th.

Half-hardy annuals are treated in much the same way as tender annuals, but they may be sown outdoors after June 1st.

Mulching plants means the placing of a layer of loose material—old leaves, grass cuttings, etc., about the base of the plant in order to prevent too rapid evaporation of the moisture about the roots.

A *shrub* is nothing more than a dwarf tree having branches which start at the ground level.

Compost means a mixture of various materials to be used as fertilizers—manure, decayed leaves, old vegetation, etc.

Loam is a soil in which the sand, silt and clay are evenly balanced, making it mellow and friable.

Deep soil means that having a depth of at least eight inches from the surface to the less productive sub-soil.

Light soil is a term that has nothing to do with the actual weight, but means loose or sandy—open textured.

A *hot-bed* consists of a hole in the ground, about two feet deep, three-quarters of the depth of which is filled with fresh horse manure to supply heat to the upper layer of soil containing the seeds. The whole is sheltered by glazed sash raised a foot above the ground on the south or east side, and sloping up to a height of eighteen inches at the opposite side. Seeds are sown in here early in March.

A *cold-frame* is like a hot-bed, excepting that the excavation need not be so deep and old manure is used instead of fresh, the idea being to provide protection from the cold of winter or early spring rather than to warm the soil artificially. Seeds are sown in the cold-frame about April 1st, or the frame is used to carry young plants through the winter.

Self-sowing plants are those which perpetuate themselves through the seed which they drop upon the ground around them. They cannot be depended to come up in just the right place, but they may usually be transplanted. (Poppies do not survive transplanting.)



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To insure success in the growth of evergreens they must be planted in August or September—preferably before September 25th—so the roots will become established before cold weather sets in. Evergreens tastefully planted on the lawn or massed in beds, will yield large dividends in comfort and cheer during the winter. They make hospitable the winter landscape otherwise cheerless and cold.

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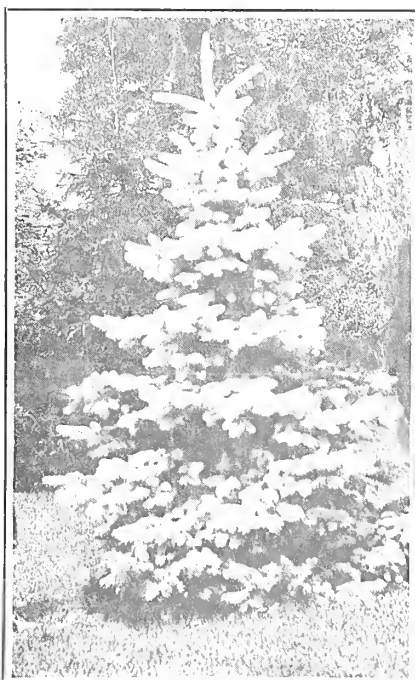
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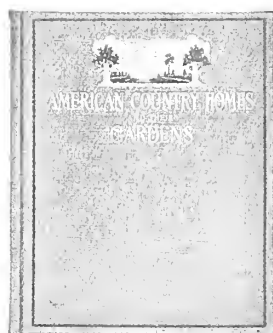
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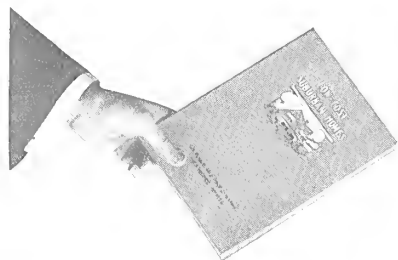
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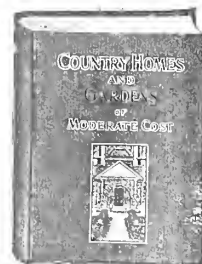
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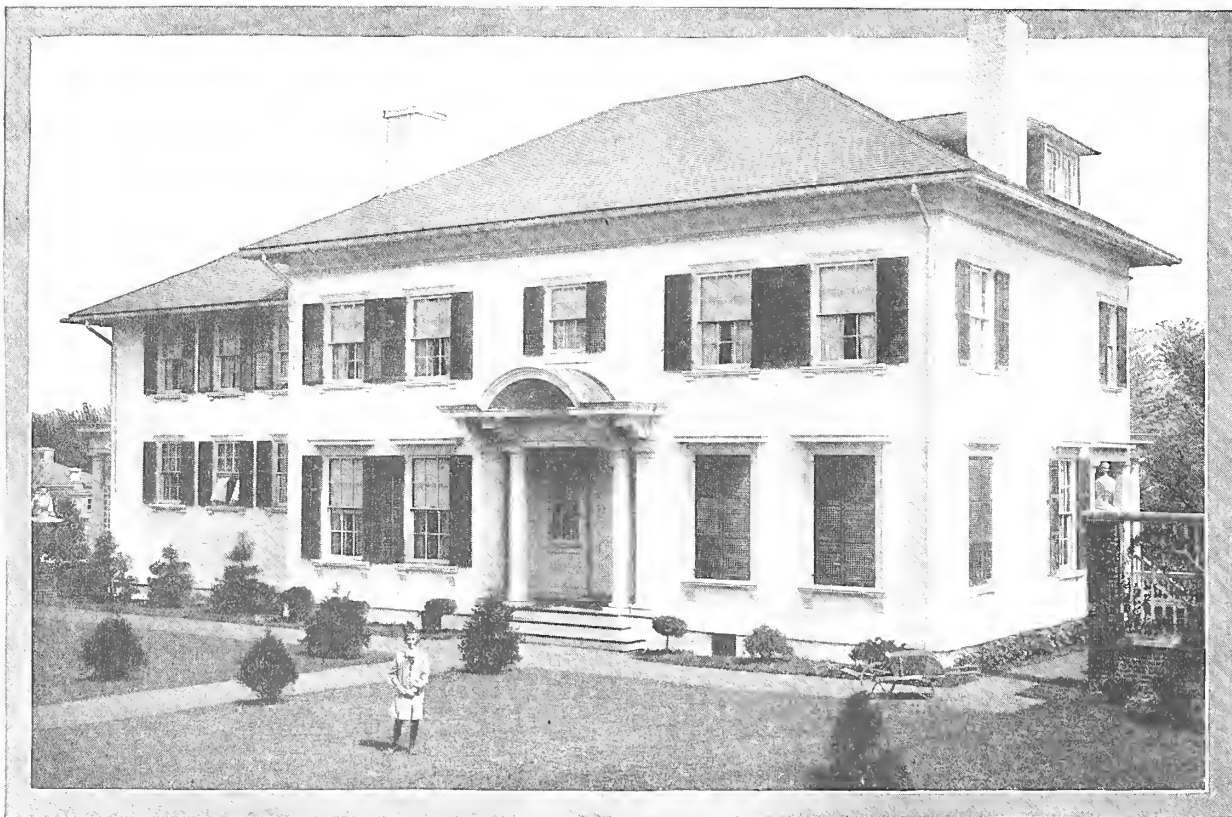
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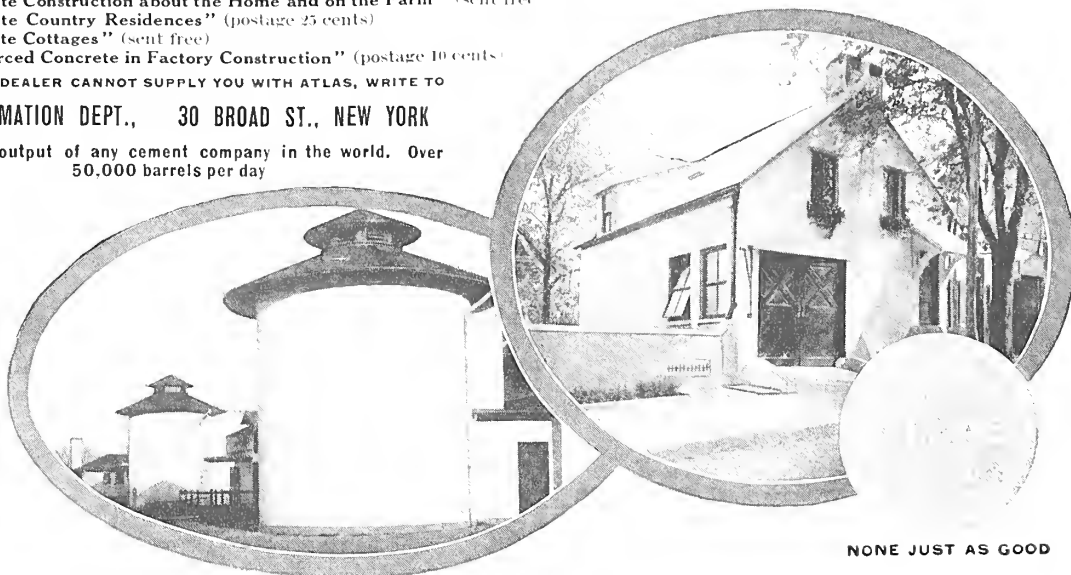
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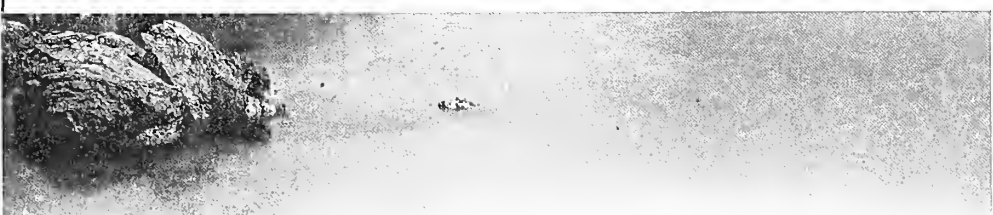
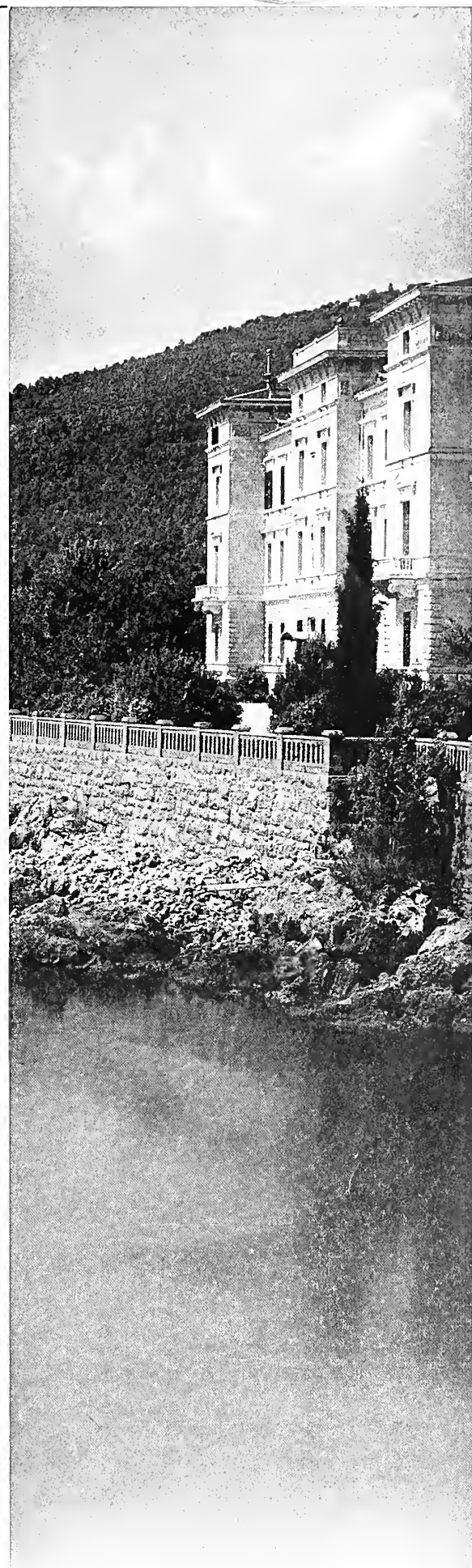
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HENRY H. SAYLOR, EDITOR

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UNIVERSITY
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Plant snowdrop bulbs now in the lawn—several hundreds of them, and enjoy, next spring, the thrill of a sight like this

House & Garden

VOLUME XVI

October, 1909

NUMBER 4

Naturalizing Bulbs on the Home Grounds

HOW TO HAVE A GLORIOUS MASS OF BLOOM IN EARLIEST SPRING WHEN FLOWERS GIVE THE KEENEST PLEASURE—AN ANNUAL JOY FOR A FEW DOLLARS AND A LITTLE LABOR SPENT NOW—WHAT TO PLANT, WHERE, HOW, AND ALL THE DETAILS

BY E. O. CALVENE

Photographs by Nathan R. Graves

EVERYTHING lovely in the world is rolled up in a bulb! Positively it is—every spring I am more certain of it—and you can buy bulbs and plant them and have all this loveliness, for about one-tenth the expenditure of money and energy which a corresponding display of any other flowers would demand.

If we can have the moon-whiteness of the snowdrop, the heavenly blue of the scilla, the starry brightness of ornithogalums, the rainbow hues of the crocus, and the sunlight of daffodils all about us, and have them year after year without doing a thing but let them alone after the first planting is made, what are we thinking of not to?

Of course all flowers are beautiful, but there is a thrilling loveliness about the very first flowers which the summer's proudest blossom cannot boast. If you doubt it, try having some. You will be convinced as soon as the first little shoot thrusts itself up through the barren earth; if it should come through snow, beware! It brings a kind of delight that is almost madness—a wild dancing of the pulse and a childish impulse to jump up and down and shout. They make the heart young, do spring flowers; and a young heart means youth, whether at eight or eighty.

In all the multitude of variously designated bulbs—the botanists unfeelingly call these treasure-caskets bulbs, tubers, corms, or rhizomes, according to their form—one, a tiny thing not bigger

than an ox-heart cherry, seems to me to occupy the place of honor. If you have ever seen a colony situated as it should be, you will surely know at once that it is the snowdrop; but if you have never seen such a colony—and by colony I mean anywhere from a hundred to a thousand or more bulbs—so situated, you may be forgiven for not realizing that it deserves to be so honored. For the snowdrop is so small and delicate in its ethereal beauty that unless it is planted thickly in masses one may very possibly overlook its surpassing loveliness, and fail to realize its merits.

Of course every one hasn't room for even snowdrop bulbs by the thousand, but if you are the possessor of a lawn plot even five feet square let me urge you to set at least a hundred bulbs in it. If it boasts a tree, group them around its base; this is precisely what they like—and if it is an evergreen let your heart rejoice, for the pure, modest little blossoms gain in airy charm by contrast with the dusky green and its deep shadows.



Tulips will thrive among weeds and grasses



With snowdrops combine squills (*Scilla Sibirica*) to get blue with the white

Snowdrops bloom early in the spring before there is a sign of life anywhere—even earlier than the pussy-willows come—beside snow patches if not actually up through them; consequently there is no danger of injury to them by the lawn mower, as they are ripened long before time to cut the grass. The grass does not crowd them out in time either, as it does the crocuses which are so generally recommended for lawns—these are injured by the mower too, in spite of the statements to the contrary—and, last but not least, they are cheap, costing less than a dollar a hundred.

Do not select the large-flowering forms for naturalizing, but choose the common, old-fashioned kind—*Galanthus nivalis*—and remember that they do not endure the intense heat of a very open and sunny situation; it bakes the bulbs in summer.

With the snowdrops combine *Scilla Sibirica*—old-fashioned squills—for the color effect. This is a most wonderful heavenly blue and its blossoms appear along with the snowdrops, though it is not always so early as the very first of these. They are very nearly as delicate and must be planted quite as lavishly; and they are similarly adapted to close-shaven lawns, being dwarf and ripening early.

Scilla bifolia is another variety that blooms in March, of which there are blue, rose and white forms, as there are also of *Scilla campanulata* which blossoms in May. The latter will thrive under evergreens quite like the snowdrop. These bulbs average one dollar per hundred.

There are one or two other things usually suggested for planting along with snowdrops and squills, but I am purposely omitting them for the reason that with these two, thickly set, there is no need for further species. Indeed, the introduction of anything more would spoil the effect of natural simplicity.

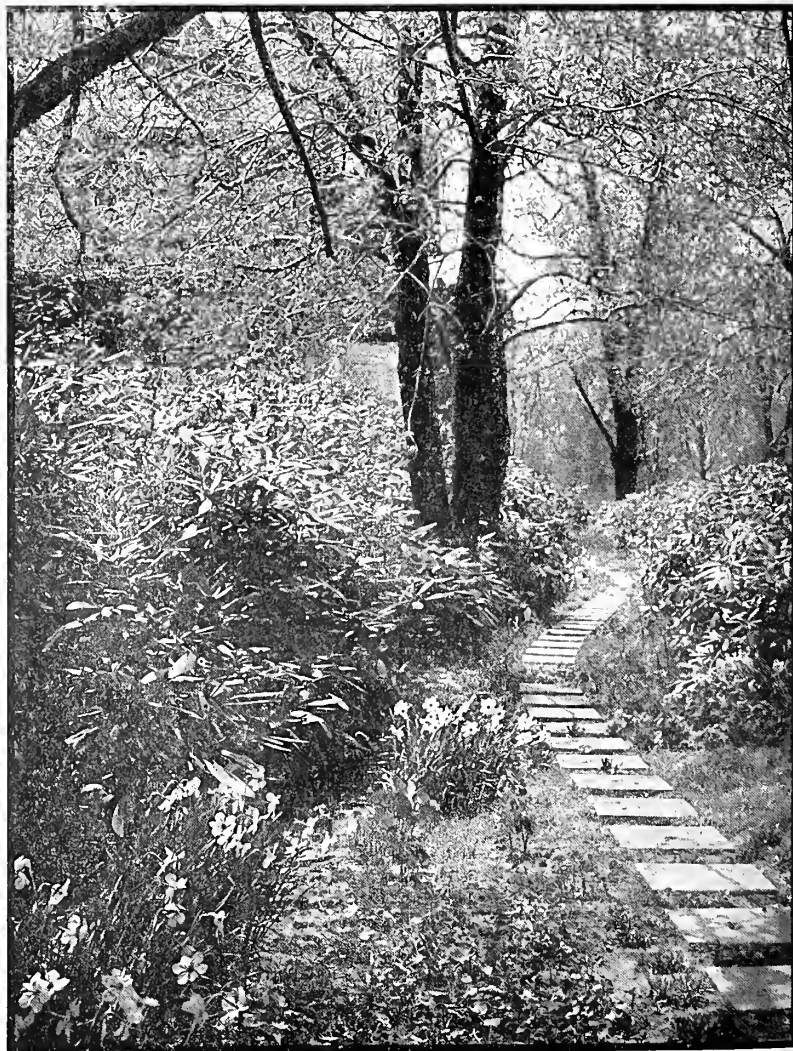
Wherever grass is not to be cut until after July first—and then not with a lawn mower—it is possible to plant such a variety of bulbs as will give practically eight weeks of constant bloom; and in a place of any size at all, if the house and locality are not strictly formal, it may be worth while to let what would ordinarily be close-shaven lawn take on

the character of meadow, for the sake of the different varieties of narcissi which may be naturalized in the grass.

They like best a cool location, in a soil that is neither extreme of sand or clay, *thoroughly* drained—there are one or two varieties which will grow in comparatively wet places—and lacking the meadow they may be planted with delightful effect in an orchard in open woods, or among shrubbery. Indeed, they can be tucked in in clumps in every vacant corner, if there is no better place.

The common pheasant's eye—*Narcissus poeticus*—which blossoms in May after other bulbs have gone by, is unsurpassed for naturalizing and the one most commonly used, being cheap—\$7.50 a thousand or \$1.00 a hundred—and I should not advise planting any other narcissus in quantity unless the ground is wet. In that case do not use this, but try the earlier variety which blooms the last of April—*N. poeticus, ornatus*—and does not mind moisture so much.

Jonquils may be freely strewn among the narcissi with excellent effect and their delicious fragrance adds to their desirability. These and the jubilant daffy-down-dilly are really only varying forms of narcissi, the latter name being applied usually to the double, trumpet-shaped yellow variety. Notwithstanding the objections which I have cited against the crocus—the injury



Why not have poet's narcissus among the rhododendrons?

done it by close cutting of the grass and the fact that the grass itself will crowd them out—they are irresistible. And they are one of the few flowers that look well in a mixture of colors, possibly because they come at a time when there is no other vegetation and when we are eager for the promise which their gaudy cheeriness brings.

If you decide to use them do not allow the grass to be cut under any circumstances within a fortnight after the last flower is gone, and not then if the leaves have not turned brown and died. This is the signal that above ground the crocus' work is over for the year and therefore danger of injury is reduced to the minimum.

The Star of Bethlehem is overlooked nowadays, which is a pity, for each plant blooms more profusely than bulbous plants generally do, and its bright, white little blossoms sparkle among the green of its leaves and the neighboring grasses with a lively beauty most reminiscent of the twinkle of its celestial namesake.

This does not seem to spread so freely as most plants of the sort, though I have heard one variety of it complained of as a nuisance when planted in borders where other varieties of the same species were being cultivated, owing to its very numerous formed bulblets which lead to confusion. The true Star of Bethlehem is splendidly hardy



Plant myrtle and crocuses where grass will not grow. The myrtle will hide the dying bulb foliage after the crocuses have bloomed

however, even [if it does not spread rapidly, and is quite unmindful of adverse conditions, living on valiantly by arid roadsides and in fields and pastures whence it has escaped from old-time gardens.

In England it is highly prized and many varieties are cultivated, especially in wild gardens; taking a hint from these we cannot do better than use it for one of our species in naturalizing, for it lends itself to such planting unusually well. *Ornithogalum umbellatum* is the true Star of Bethlehem; *O. Arabicum* is listed by some dealers, but this is not reliable enough for the amateur or for naturalizing. Scatter the former freely in long grass either in the open or at the margin of thin woods—and let it alone. It blossoms during April and May.

Tulips, especially the late or May-flowering class, take on an altogether new charm when naturalized. The idea seems revolutionary at first, yet they thrive amongst weeds and grasses and will not be driven out—which is about the best argument in the world to prove them suitable for such planting.

The dealers offer collections of named varieties at very low prices, and it is sometimes well to buy this way if one is not familiar with the coloring of the flowers. After one season of bloom take out any that have not been pleasing to you and put them somewhere else—or throw them away if you dislike them very much. I should advise choosing the single forms always for natural planting.

For June flowering there is the golden lily leek—*Allium Moly*—that takes kindly to naturalization and is very showy and attractive when planted in a "scattered mass." A blue variety is very lovely, but I am not sure of its being satisfactory for this sort of planting, never having seen it used in this way. Some time I shall try it, for blue flowers that are really showy are so rare, comparatively, that we never have enough of them.

In moist cool English meadows there is a strange looking flower that grows wild—a checkered curiosity that some find beautiful and some do not. Commonly it is called snake's head or guinea-hen flower; rightly its name is *Fritillaria*



The pheasant's eye or poet's narcissus, with flowering dogwood

Meleagris and it is blood brother to the old-fashioned crown imperial that is so attractive but smells so "most awful vile."

The variety *Meleagris* lacks the latter unpleasant attribute and naturalizes very readily in the right situation. It must have the congenial conditions however—which means moist though well drained soil, and partial shade.

Curiously enough the common native irises have never been naturalized to any extent, so far; yet the exquisite color of the blue varieties—the larger, and the slender blue flag—is so vividly refreshing as it gleams forth from meadow, open thicket, roadside and boggy underbrush, in the localities where they grow in wild luxuriance, that it is an inspiration to the beholder.

Irises do not by any means require damp or swampy land, the little *Iris verna*—lilac, sometimes white, and yellow—being native to woody hillsides. *Iris versicolor*, which is the common flag, may prefer moist places but it thrives perfectly in ordinary garden soil. The yellow European flag has become naturalized in New York, Massachusetts and New Jersey and though at home it grows in marshland, it does not seem to be so particular here. Irises are curious plants which have a way of refuting popular notions about what they like and what they do not like, and one can only be sure that a species will not grow in a given spot by trying it there and having it fail. The bright yellow *Iris arenaria* should be chosen for distinctly dry soils, and the mountain variety from North Carolina—*Iris cristata*—which has been tested as far north as northern Vermont. This is blue and fragrant.

Lilies can hardly be naturalized in as broad a sense as snowdrops or Narcissi, yet there are some varieties which ought always to be planted among shrubby thickets or along half shaded woodland borders. The wild yellow meadow lily—*Lilium Canadense*—and the white trumpet lily—*Lilium longiflorum*—are both good and different enough to give sufficient variety. Their fragrance is not the least of their charms.

One autumn-flowering variety I must include here and that is the "autumn crocus" or colchicum. This funny little thing turns the cart before the horse by blossoming in September without any leaves and sending up leaves in spring without any blossoms. Its colors range from white to purple and there is a yellow form but I doubt if it is in the market. Colchicum bulbs should be planted thickly in grass that is not mown very often, nor before July first. It should be cut short before their blooming period however, else you will miss them entirely for they are not tall.

And now a word about getting these masses and colonies that

we have been talking about, into the ground in natural patches. Of course anything like regularity must be guarded against so thoroughly that it simply cannot occur—and this isn't easy always, for things have a way of getting into rows when we least expect it that is most astonishing and exasperating.

My way is to take all the bulbs to be planted in a pail—or as many as the pail will hold—and turn the pail upside down over the spot to be planted at a good height from the ground—say on a level with the shoulder. The bulbs, falling this far, scatter if the pail is inverted quickly, so that they lay finally in a group that is thicker at the center and runs off at the edges, with here and there odd ones that have gone farther than the rest. Plant

them exactly where they lay; if there are open spots so much the better—there will be if you have held the pail high enough.

If you are mixing two kinds take the larger bulbs first and then the smaller. This gives the latter a chance to roll in and around the others just as they would naturally spread under ground in the process of growth.

Bulbs are generally planted too near the surface rather than too deep. It is not possible to give a hard and fast rule, but ordinarily cover to twice the depth of the bulb itself, unless otherwise specified in the catalogue from which you make your selection.

Always guard every kind of bulb carefully from coming in contact with manure; this is the only safe way. It can be done by putting a little cushion of sand down for the bulb to lie on and sprinkling sand around it before covering.

For planting bulbs in the sod of a lawn there is an ingenious tool made

from gas pipe, sharpened at one end. This is pressed down into the earth as deep as the bulb is to go and removes a core of sod and earth. The bulb is dropped into place and the core pressed down upon it by a wooden plunger that moves inside the pipe. The work is rapid and easy and no mark whatever is left in the turf.

Do not credit the statement that small sizes or "seconds" will produce such results as first size bulbs. A bulb is a plant storehouse in which an entirely new plant is formed during the "ripening" process, after flowering. Unless this process is complete—that is, unless the bulb is allowed to store up its full quota of nourishment and energy for the succeeding plant—that plant cannot possibly be as large and vigorous as it otherwise would.

For general naturalizing, however, the smaller sizes will do because not so much is expected of them at first; they will do better in succeeding years, gradually attaining their full growth.

NAME	COLOR	BLOOM	COST PER 100	INSTRUCTIONS
<i>Galanthus nivalis</i>	White	Feb.-Mar.	1.00	Plant in shady lawn—grass can be mowed closely over these
<i>Scilla Sibirica</i>	Blue	Mar	1.50	
" <i>bifolia</i>	Blue	Mar	1.25	
" <i>campanulata</i>	Rose	May	2.00	
<i>Narcissus poeticus</i>	White	May	1.00	Plant in meadows, open woods, shrubby borders, and on stony banks of streams and ponds
" <i>poeticus, ornatus</i>	White	Late Apr.	1.25	
<i>Jonquils (single)</i>	Yellow	Apr	1.00	
<i>Daffodils</i>	Yellow	Apr	1.50	
<i>Crocus</i>	Mixed	Feb-Apr	0.60	Lawn or meadow
<i>Ornithogalum umbellatum</i>	White	Apr-May	0.75	Meadow or woods
<i>Tulip Gesneriana spatulata</i>	Mixed	May	1.75	Wild spots
<i>Allium aureum</i>	Yellow	June	0.75	Uncut grass by paths or on banks
" <i>azureum</i>	Blue	June	6.00	
<i>Fritillaria Meleagris</i>	Checkered	Apr.	1.75	Moist semi-shade
<i>Iris versicolor</i>	Blue	May-June	10.00	Meadows, open thickets, roadsides and banks
" <i>pseudacorus</i>	Yellow	May-June	10.00	
" <i>verna</i>	Violet Yellow	Apr.		
" <i>arenaria</i>	Yellow	Apr.		
" <i>cristata</i>	Blue	May	4.00	Thickets
<i>Lilium Canadense</i>	Variable Yellow	June	7.00	
" <i>longiflorum</i>	White	June	6.00	Shrubby, thickets

What to plant, where, how, what it will cost and what you will get

The Whole Art of Transplanting Trees

WHEN THEY MAY BE SAFELY MOVED AND WHY—HOW NURSERY-GROWN TREES ARE HARDENED AGAINST THE SHOCK OF TRANSPLANTING—JUST HOW TO AVOID FAILURE IN DOING THE WORK YOURSELF

BY W. R. GILBERT

THE PERIOD during which trees and shrubs generally can be transplanted with safety extends from the middle of October to the middle of April. At this time growth is in abeyance, or at any rate, whatever activity may be going on inside, there is little or no visible exterior evidence of it. Whenever the weather is what is termed open, that is mild and moist, planting operations may be actively carried on at any time during the period named. There are, however, circumstances and cases which require to be considered before a tree or shrub or plant of any kind is transplanted. For example, in dry weather the soil may be too dry for the operation, and the plant may suffer through the absence of moisture both at the root and in the air. On the other hand, there may be so much moisture in the soil, and rain may be falling so frequently, as to favor transplanting to an exceptional degree. Not only is the "softness" of the weather propitious, but autumn transplanting is favored by the bygone heat of August and September, which has the effect of forcing many plants to ripeness and to rest unusually early. There is danger of this early ripening being followed by premature starting in growth; indeed, there are often many evidences among hardy trees and plants of all kinds that this happens. Transplanting has the effect of checking and retarding growth, and therefore every plant that is dug up and planted now or at any time before March is likely to be favored.

Deciduous trees and shrubs of all kinds or reasonable size, if handled with care and judgment, will bear transplanting at any time while they are leafless. They can bear the operation even before the leaves have fallen or after new growth has started, if they are well watered at the root and protected for a little while from dry winds. Some plants appear to recover best from root disturbance if they are transplanted late as May. Hollies, evergreen oaks, bamboos, Portugal laurels, magnolias, bays, and a few other less well known things never recover satisfactorily if transplanted before the middle of May, or just when they are about to burst into new growth. The same rule applies to the majority of evergreen plants and trees, spring rather than autumn planting being most to their liking.

There is a great deal more in transplanting than the layman would imagine. Too commonly one sees newly planted trees and shrubs dying and dead in situations where with proper care there should have been no failures. Nurserymen who have a reputation to maintain train their young trees and shrubs to bear

the trials of transplantation by digging them up and replanting them again every two or three years. After such treatment quite large specimens may be safely transplanted. The training means simply the checking of the root growth so as to induce the formation of a compact mass of small feeding roots instead of a few long woody roots, which are formed when the young trees are not lifted, and which have to be cut when transplanting takes

place. There is, of course, a difference, often very considerable, between the price of nursery trees that have been lifted every two or three years and those which have never been disturbed since they were first planted. To the inexperienced the latter may be, and often are, better to look at than the former, and it is only after the planting has been done and the first season has been passed that the penny-wise and pound-foolish policy of the purchaser of cheap trees is revealed. The nature of the tree should never be overlooked while it is passing through the trying ordeal of transplanting. Too often valuable trees are spoilt by careless packing, by rough handling during transit by rail or otherwise, and by unreasonable exposure before they are planted in their permanent positions. Where proper precautions are taken, trees of large proportions can be transplanted without suffering appreciably, but where there is no care, no feeling for plants while going through the process, even small examples which with ordinary treatment would not have turned a hair, will perish by the wholesale.

When a tree is ready to go into its new site, go over the whole root growth systematically and cut off with a sharp knife all broken or bruised portions. Spread the roots out naturally, that they may occupy as nearly as possible the same relative positions to the trunk that they had before being taken up. Fill in gradually with fine soil, working it carefully under and about the roots so that no unfilled spaces will remain. Put the soil in layer by layer, carefully trampling it until it is firmly packed about the roots. Continue this method until the hole is filled to within two inches of the level. The remainder of the soil should be spread in lightly until the hole is filled to a surface level. If the soil is very dry pour in a liberal quantity of water before finishing off with the loose soil. There is usually a soil mark shown on the bark of the tree or shrub that indicates the depth it stood in the forest or nursery, and it should be set as near that depth as possible; never more than two or three inches lower, and certainly no higher. If these suggestions are followed there need be but little fear for a successful planting and growth.



When putting the tree into its new setting, spread the roots naturally, and see that it is neither deeper nor higher than it stood before



The Bates house stands upon a knoll commanding a view over Long Island Sound



The kitchen and service porch are at the left, conveniently near the street front

A House Built for a View

THE HOME OF MR. GEORGE V. BATES AT MAMARONECK, CONNECTICUT, AYMAR EMBURY, 2D, ARCHITECT—A HOUSE ON AN INLAND SITE THAT COMMANDS A VIEW OVER LONG ISLAND SOUND—THE RESULT OF INDIVIDUALITY IN PLANNING

BY JARED STUYVESANT

Photographs by the author

LAST summer while driving along a road running parallel with the shore of Lake Minnetonka in Minnesota, my attention was drawn to a house that stood on a slight elevation between the road and the beautiful lake. The site was one of unusual natural advantages, yet the house had been built with its front looking down over a miry cow-yard that bordered the road, while at its back, on the lake side, a dense clump of ragged evergreens effectually shut out the glorious lake below, even from the back door. I believe that this particular house has been torn down to make way for the new home of a man who knows a view when he sees one, yet I venture to say that this same brand of stupidity is to be found—though in a lesser degree, let us hope—all over the land among those who are content with stereotyped house plans, whatever may be the character of the acquired sites.

If there is one principle that will apply to every home that is being erected to-day, one slogan that needs to be shouted from the house-tops, it is "Design your house to fit its site."

Mr. Bates' house at Mamaroneck is an excellent example of what may result when this vital principle is held to, firmly and understandingly, in the making of a home. The site is at

the corner of two streets, well above and perhaps a half mile back from a small bay opening into Long Island Sound. From the intersection of the streets the ground rises to a rounded knoll and then drops sharply away towards the east and the water. All over the plot there are occasional outcroppings of rock. The house has been placed on the knoll, with its longer side to the north.

The natural—or shall we say the commonplace?—thing would have been to have the porch running around the north and west sides of the house, so that one might sit out upon it and watch one's neighbors walk along the nearby sidewalks, putting the kitchen and service portion of the house as far away from the street fronts as possible, where, incidentally, they would have had the view down over the garden towards the Sound. Perhaps a further conventional detail would have been the use of those nice pressed brick for the walls and piers, since stone was so "common" around the place. However, Mr. Bates and Mr. Embury, his architect, didn't do it just that way. Stone piers and underpinning grew naturally into the design, as do the rocks from out of the site itself. The passing of neighbors and an occasional butcher's boy did not seem so



Across the living-room end of the house the view porch is built. The boys' playroom is entered beneath it

interesting for a steady diet as did the view out upon the ever-changing Sound. So the living-room was put at the back of the house and the kitchen brought to the front. Even then the house did not seem topsy-turvy, for the main path to the entrance led naturally up from the corner of the plot and around to the entrance porch on the side, which happened also to front on the other street.

A fairly large porch is to be found on the north front, about thirteen by fifteen feet in size, and marked by massive stone piers at the four corners. To the left, as one faces the front door, is the living portion of the house—a large room and its adjoining view porch, which one reaches through French windows in the east side of the former. A glance at the floor plan will show that the view porch may be reached only through the living-room, so that its privacy is assured. And that it differs from the ordinary run of porches is evident in several of the photographs of the exterior, in which it will be seen that the supporting members are not the customary piers or walls, but sturdy brackets of dark brown stained wood, braced against the stonework of the main structure below.

On the other side of the central hall lies the dining-room, fifteen and a half by fifteen feet in size and with a distinctive character all its own. A white painted wainscoting extends around the room, bearing on its top a plate-rail. Above this, and reaching to the picture molding, the walls are covered with a



From the porch the view is down over the Sound, with Long Island just visible in the distance

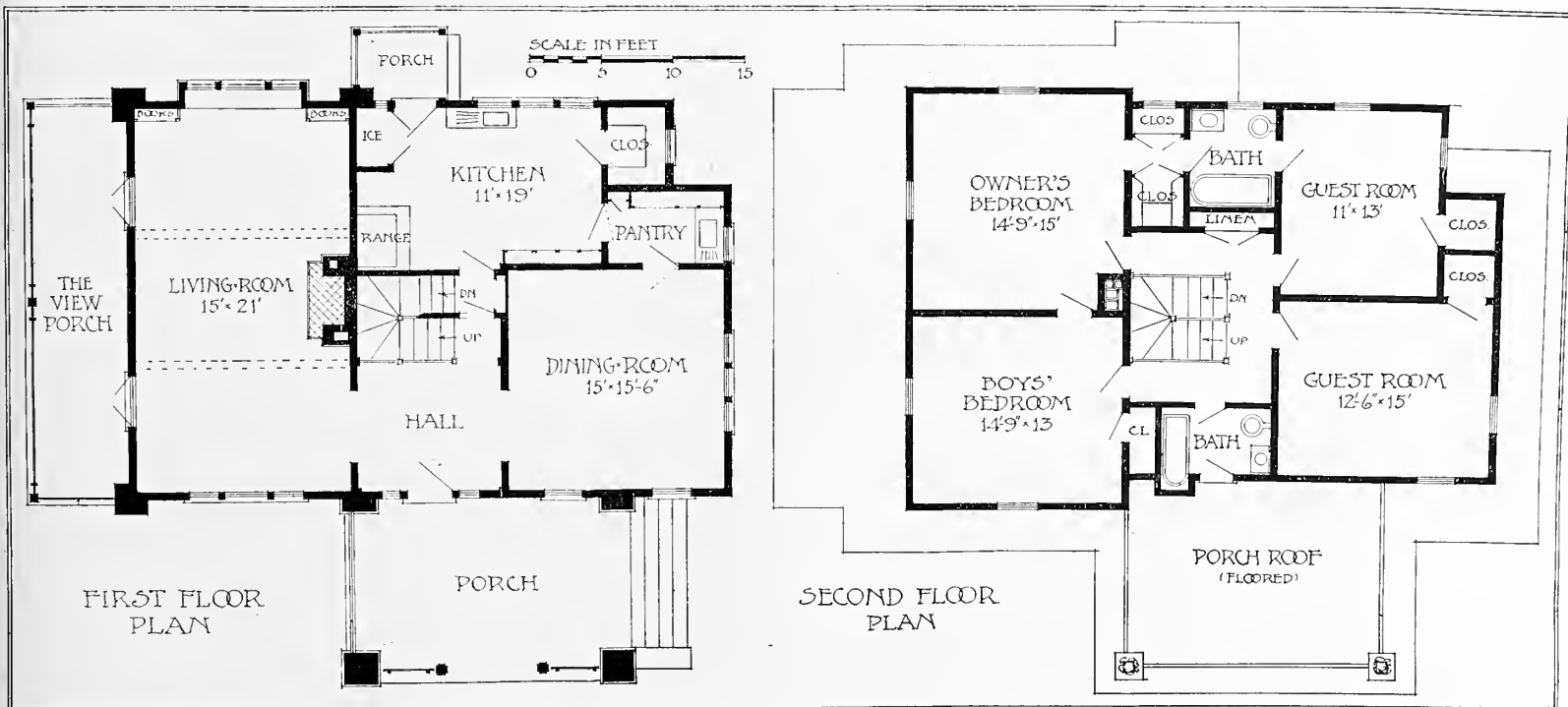
Japanese paper in dull gold and green, which colors are repeated in the stencil pattern that is applied to the upper square panels of the white wainscoting. The furniture is of mahogany, contrasting well with the white woodwork. The table light is rather unusual; instead of a dome light hanging low over the table, this one consists of a shallow dish-like member of opalescent glass, supported by chains, and diffusing the light from the electric lamps immediately above it. The effect is an evenly lighted room, with a soft rosy glow over the table itself. The small bronze button on the bottom of the fixture may be removed to uncover a socket for a drop-light connection when one is desired.

Immediately back of the dining-room lies the butler's pantry and the kitchen. The first floor plan shows how well and how generously the latter has been equipped with dressers, pot-closet, ice-box compartment and windows. An economical feature of the plan is the arrangement by which but one chimney is needed, providing flues for the hot-water heater, a laundry stove in the basement, the kitchen range

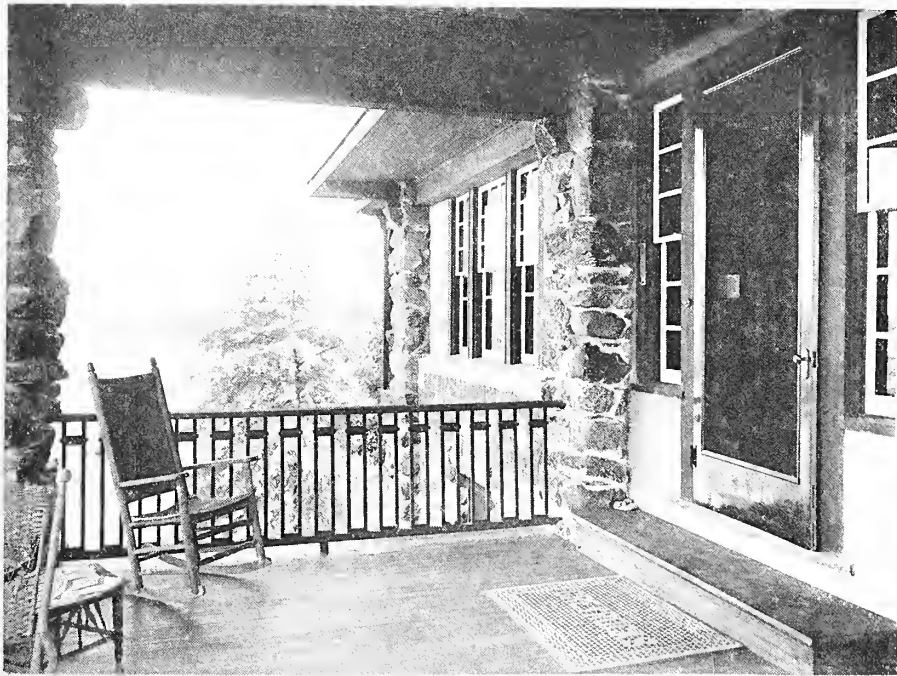
and the big fireplace in the living-room.

Throughout the first floor, and in the hall upstairs as well, the woodwork is of cypress, stained a soft brown without the least gloss. The bedrooms and baths, of course, are in white.

On the second floor there are four bedrooms and two baths, and, as is shown by the plan, the provision for closet room has been complete. There really is more available room of this kind



On the first floor the kitchen range and living-room fireplace use the same chimney. A maid's room and storage rooms are in the attic



The entrance porch, 13x20 ft., is on the north side of the house, convenient to the corner of the two streets, and marked by massive stone piers.

than becomes apparent in the plan. In the owner's bedroom, for example, and in the boys' room as well, small closets have been built into the slope of the roof adjoining the dormer windows. They are down near the floor and not very deep, but they do make excellent repositories for shoes, hats and such things. Then, too, in the larger guest room there is a similar closet built into the slope of the roof on the north side—this time about four and a half feet high. To those who object to having gambrel roofs on their houses because of their necessary accompaniment of sloping ceilings in the bedrooms, the possibility of this extra closet space may offset the former exaggerated fault.

On the third floor, the presence of which is hardly suspected from the exterior appearance of the house, there is a commodious maid's room at the west end, lighted and ventilated by two "eyebrow" windows of ample size, and equipped also with a stationary wash-basin. In addition there are two store-rooms, each with its window, and with ceiling boards over the rafters in the interest of a more even temperature and absence of dust.

In the basement, which has two entrances on the ground level—one leading to the laundry, heater-room and cold-cellar, and the other one opening under the view porch directly into a large room that

is ceiled with stained pine boards, heated with hot-water pipes on the ceiling, lighted with wire-screened electric lights, and used as the boys' playroom. In it are gathered all their toys, rods, racquets, express wagons and the thousand and one other necessary parts of their equipment, with plenty of shelves, work-benches and lockers. It is the boys' own room and it looks the part.

Variety of materials in the exterior of a house can scarcely be put forward as an invariable guarantee of beauty or effectiveness. Indeed, unless the combination is very carefully thought out, mere variety usually presupposes an uneasy effect of fussiness and a lack of repose. Roughly laid stonework, dipped shingles and stucco, for the walls, with shingles again, but in a different color, for the roof, make a variety that sounds rather formidable for a house of comparatively small area, yet the Bates house can surely not be accused of being lacking in repose because of it. In fact the variety seems here to have given the house a thoroughly agreeable air of distinction as well as an appearance of greater size than it really has. Mr. Bates takes much pride in the stonework. Many of the pieces he spied out along the roadside, and brought home because of their attractive qualities.



White wainscoting with stencil patterns, and a gold and green Japanese paper above, make an effective dining-room

A Way Around the Chestnut Blight

THE JAPANESE VARIETY AS A SUBSTITUTE FOR AMERICA'S DOOMED CHESTNUT TREES—A DWARF TREE THAT PRODUCES GIANT NUTS IN THE HOME GARDEN

BY C. B. HORNOR

Photograph by J. A. Walling

DOES not the accompanying picture suggest that the passing of the native chestnut tree need not leave us altogether destitute and that in the Japanese chestnut we have a worthy successor, a tree that is highly ornamental, as well as useful—one whose diminutive size requires but a small space of ground and which may be grown in almost any garden plot?

The most casual excursion into the country shows (despite the unusually heavy yield and the inspiring sight of boys and girls returning from the hunt, heavy laden) that more than half of the chestnut trees are diseased—the dead and dying making a most unsightly contrast with their healthy brothers.

Experts tell us that a remediless blight, produced by a fungus, is the cause of this mortality, and that the American chestnut is doomed. The chestnut bark disease, or chestnut blight, as it has been appropriately called, was first recognized by Dr. Merrill, of the New York Botanical Garden. It is a fungous disease that spreads in all directions through the tender inner bark, girdling the limb or trunk and causing the death of the portion above the infection. Curiously enough the disease seems to have come from

Japan, where it is less virulent. But the fungus that finds so secure a hiding place in the soft, rough-barked American tree finds the case very different with this smooth-barked congener. The blight so largely affecting the native chestnut tree at the present time has not taken hold of its Japanese rival, at least not in New Jersey. The individual trees are free from it, as are also the young trees in the nursery. The Japanese chestnut is a perfectly healthy tree; or perhaps we had better say that it is a highly resistant one.

The tree in the picture is an American seedling, planted and raised from the nut and then grafted from the Japanese chestnut. Seen at a little distance, the cluster of burs looks like a large green ball, the burs are so compact; and only as you get quite near do the divisions appear. Standing alone in an open space, in what would be considered a small garden, it gets full sunlight and air.

It is under a high state of cultivation—good, sandy loam garden soil, well drained, and kept free from weeds. The appearance of the strawberry patch (from which, by the way, five hundred plants set out last April yielded in June seventeen quarts of fine strawberries) in front of the tree gives an idea of the condition of the soil—not a weed in it.

In height this tree is ten feet; its diameter, one foot from the

ground, six inches, and the space between the ground and the first branches, three and one half feet.

The bark is hard and quite smooth, somewhat resembling the bark of the gum tree or the box maple in appearance. The burs are two and a half to three inches in diameter and grow on the branches in clusters of from ten to twenty. At the proper time they may be picked off with care, instead of being stoned or beaten

off with sticks—"thrashed," as the boys say. Each bur contains either two or three nuts—rarely, one or four. The nuts themselves are as large as small horse-chestnuts and very sweet and palatable—a notable improvement on the native, or American, chestnut.

One curious thing about the Japanese tree is that it ripens its fruit by the heat and not by the cold; so that when the frost comes the nuts have all been gathered.

When two years old this tree yielded two quarts of fine chestnuts; and now, at the age of six, it is weighted down with nearly two thousand burs, containing more than a bushel of nuts.

The tree is very beautiful in appearance, so symmetrical, and showing its burs in such a highly ornamental way.

The branches bend with the

weight of the nuts; so, almost, as to need support—a sight worth going far to see.

Surely, it is necessary for us to be not only exercised in mind about this question of the extinction of our chestnut trees; but it is necessary, as well, for us to take immediate action, and begin now, either by planting nuts just when it is time to select the most perfect ones, if the grafted trees are preferred, or, to buy and plant the young Japanese trees. This last would seem to be the better way, the results being quicker, and, no doubt, more certain.

Let us plant the Japanese chestnut tree by all means. Let us plant it right away: either before the ground freezes, or in the spring, as soon as the ground can be worked. This will cause no greater waste of time than is occasioned by one of the barren years that, from one cause or another, come to us quite often.

The low height of the tree renders the nuts most accessible, and they commence bearing almost from the start. Almost anyone can spare the small space of ground, either in yard or garden, that it takes to grow a Japanese chestnut tree. And in two years from the time of planting they may gather nuts.

Plant these trees and we will have, when the American trees are all dead, new and better ones to take their place.



Plant a Japanese chestnut tree to take the place of the doomed American species—and incidentally get bigger, better nuts



The weigelias are showy June-flowering shrubs. This one has variegated foliage



The hardy hydrangea is a shrub you really cannot be without. It blooms in August and September, and the frost-nipped pink blooms will last through the winter indoors



Spirea Van Houttei is a June-flowering shrub, with long, graceful branches of bloom

Color on the Lawn from Frost to Frost

HOW TO HAVE SHRUBS IN BLOOM THROUGHOUT THE SEASON, WITH NO BOTHER AT ALL AFTER THE FIRST PLANTING—WHICH SPECIES ARE THE BEST TO USE, WHAT THEY ARE LIKE, AND WHEN THEY FLOWER

BY M. VON TSCHUDI PRICE

Photographs by Nathan R. Graves and others

SHRUBS play such a conspicuous part in the pageantry of a landscape, such a utilitarian part in nature's economy, that the last word seems never to be said in regard to them. With the first spring wild flowers of wood and wayside, the blossoms of the yellow-flowered jasmine shrubs appear, even upon their leafless branches, and when the last vestige of the Gipsy Joe-pye-weed and his straggling, disheveled companions is disappearing, there is the hardy hydrangea to bid him farewell with its great heads of bloom, tinged pink with the approach of winter.

Shrubs seem to lend an air of permanence, of ripe age, of solidity, to a home—far more so than do annuals or even perennials. Here are some of the most trustworthy ones, given as nearly as possible in the order of their bloom. Pick out the ones that appeal to you for each period of the season, and plant them, so that at any time from early spring until late fall there will always be a shrub in bloom on your home grounds.

An old favorite that blooms in April and has been seen in flower as early as February, is the yellow, sweet-scented jasmine (*Jasminum nudiflorum*). Its vigorous habit and responsive adaptability make it a desirable shrub for a group and it may be trained also to climb over pergolas and trellises. It blooms nearly all winter in the South and is said to be hardy as far north as the Hudson Valley.

A more striking blossom than the jasmine, and one that appears about two weeks later, is the forsythia or Golden Bell. There are two varieties other than the common *viridissima*, namely, *F. suspensa* and *F. Fortunei*, both hardier than the first. With their abundant display of flowers, they are irresistibly lovely in ornamental grouping.

Another familiar and popular shrub, that blooms in the spring, is the Japanese quince (*Cydonia Japonica*). It appears equally

well when planted alone, placed in a group, or used as a hedge, and the several varieties deserve all the praise lavished upon them. The hardy Japanese quince has bright green foliage and while brilliant red is the predominating color of its flowers, there are other lovely varieties that bear pink-tinted white blossoms. *Alba simplex* and others bear pure white ones; some have flowers striped red and white, while others bear rich salmon-color blossoms in great profusion; but none surpasses the large-flowered *Cydonia Japonica grandiflora* in its display of richly blended shades of salmon-pink, red and white flowers, almost double the size of the better known varieties. In planting a group of Japanese quinces, all the different varieties may be utilized, as they harmonize and grow well together.

The spring months see the double-flowering apple shrubs, the flowering almond and many varieties of the *Prunus* family all in full bloom. The white and the pink blossoms of the thorns and many hawthorns make these desirable shrubs to be planted for spring effects, while small-flowering dogwoods, with white or pink mixtures, precede and follow many varieties of magnolias, and blossom among shrubs and trees full of flowers at this time.

Everyone is familiar with the lilac, or syringa, that blossoms in delicate purple masses early in May. It is an Oriental shrub that was first introduced into Europe from Constantinople, so it is said, and this species of young Turk has made for itself an honored place wherever it is cultivated, thriving in almost any situation not bordering on the extremes of heat or cold. Many varieties of lilacs have been developed under cultivation, of which *Syringa Persica*, or Persian lilac, with its fragrant rose-lilac colored flowers is a conspicuous favorite. The white lilac is a variety of the common species, that has again been modified into one with cut leaves called *Syringa laciniata*, and there is a handsome third variety

known as Josika's lilac, bearing bluish-purple clusters of fragrant blossoms in the midst of purple twigs and spreading branches. Many Chinese, Japanese and Manchurian lilacs have been brought to this country, and as there seems to be an affinity between plants of the northeastern part of Asia and North America, they thrive here with no diminished beauty and develop a marvelous number of varieties, both double and single flowers.

From the name *syringa* given to the lilac, one is apt to think it related to the garden "syringa" or mock-orange that belongs to a very different family of blooming shrubs. The garden

syringa (*Philadelphus coronarius*), the large-flowered *P. grandiflorus*, and other easily propagated varieties, bloom about the latter part of May and continue with the roses in bloom until the last of June, when the petals of their dainty flowers, resembling orange blossoms, that came in the shape of bells and evolved into white stars, are scattered in a shower of fragrant summer snow. These petaled flakes usher in the summer as the first frost heralds the approach of winter, and when they fall the spring has fled on towards the north. There is also a charming dwarf golden *Philadelphus* worthy of note, and no well planted lawn should be without some examples of this species.

A very choice native Chinese shrub, difficult to propagate but in every way suited to occupy a conspicuous position on a lawn, is the Pearl-bush (*Exochorda grandiflora*). Its flowers resemble cherry blossoms, although it is more closely allied to the spireas, and the general habit of this vigorous plant is broad and husky, sometimes tree-like. It blooms late in May or early in June and is often grouped with the Nine-bark whose clusters of flowers resemble those of *Spirea Van Houttei*, blooming also in June.

Among conspicuous spring-blooming shrubs are numerous spireas, especially *Spirea prunifolia*, sometimes called Bridal Wreath (*Spirea*

Van Houttei also is in some localities known by this popular name), but most of them are lovelier in early June when covered to the tips of their slender branches with tiny, pure white flowers. A striking spirea for a lawn is the June-flowering *S. opulifolia aurea*. Its foliage is gold- and purple-tinted and its white flowers lovely and abundant. A dainty spirea for a group is the little *S. bella*, and, with the red-flowering *S. Fortunei* and other varieties, it blooms in June. The pink and the pale rose-colored meadow-sweet and steeple-bush spireas bloom in July and September.



Calycanthus floridus is the sweet-smelling shrub of our grandmothers' gardens, whose blossoms we used to tie up in the corners of our handkerchiefs



The Japanese Snowball is a striking, June-blooming shrub

The snowball or viburnum genus has many hardy varieties suited to lawn and group planting which are very conspicuous in June. The Japan snowball (*Viburnum plicatum*) is by far the most attractive, while the high-bush cranberry, or Guelder rose, the downy, the maple-leaved, the hobble-bush and numerous other viburnums, are all more or less adapted to ornamental grouping.

Among other large June-flowering shrubs adapted to the center of shrub groups are the showy weigelas, some bearing light-red and others striped flowers. The *Weigelia rosea* is the best.

The many varieties of deutzias, bearing masses of pink-tinted flowers, some blooming in May and others in June and July, are all hardy and lovely shrubs, while the *Calycanthus floridus*, known as the sweet-smelling shrub, offers also in June the spicy fragrance of its bud-like blossoms; they resemble diminutive chocolate-colored magnolias.

Another conspicuous shrub, suitable for the outskirts of lawns or groups, is the Japanese rose (*Kerria Japonia*), bearing attractive masses of double yellow flowers.

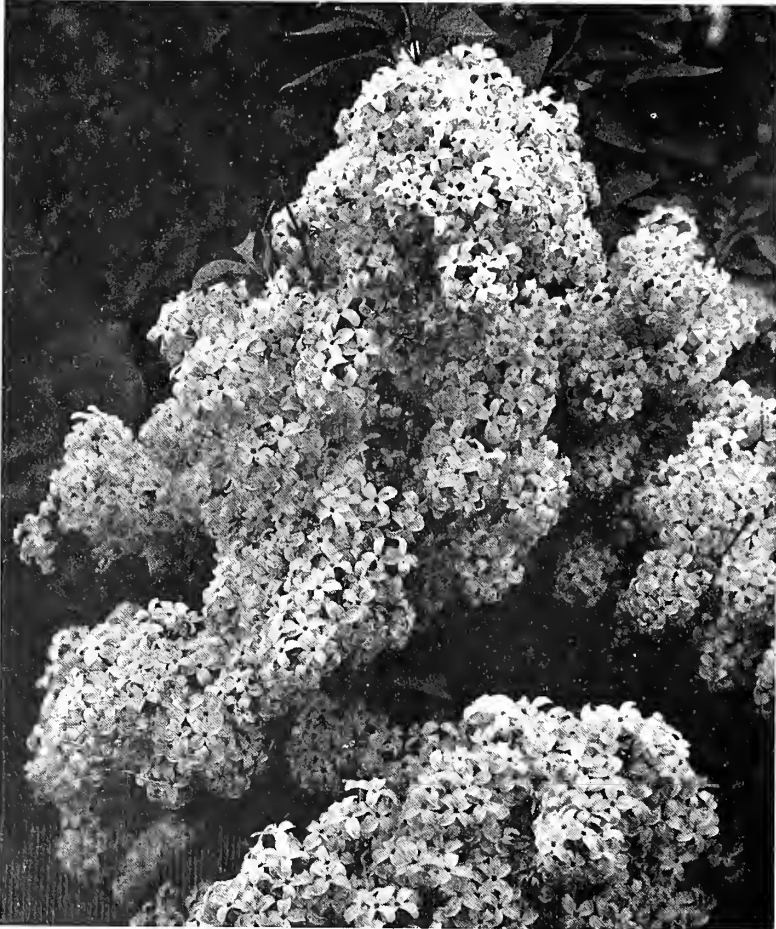


There are many varieties of deutzias, bearing pink-tinted blossoms that bloom in May, June and July



Rose of Sharon or shrubby althea is one of the old-time favorites. It blooms with the hydrangeas, in August and September

One of the most effective, however, of the large shrubs in summer is the Bladder Senna or *Colutea*. There are several vigorous varieties, all having acacia-like foliage, whose compact growth makes them specially valuable for group combinations, while their yellowish-red flowers, shaped like pea blossoms, appearing in June and July, and followed by reddish, bladder-like pods, make these shrubs conspicuous and ornamental.



No lawn or garden is complete without a lilac bush. *Syringa Persica* is one of the most reliable varieties

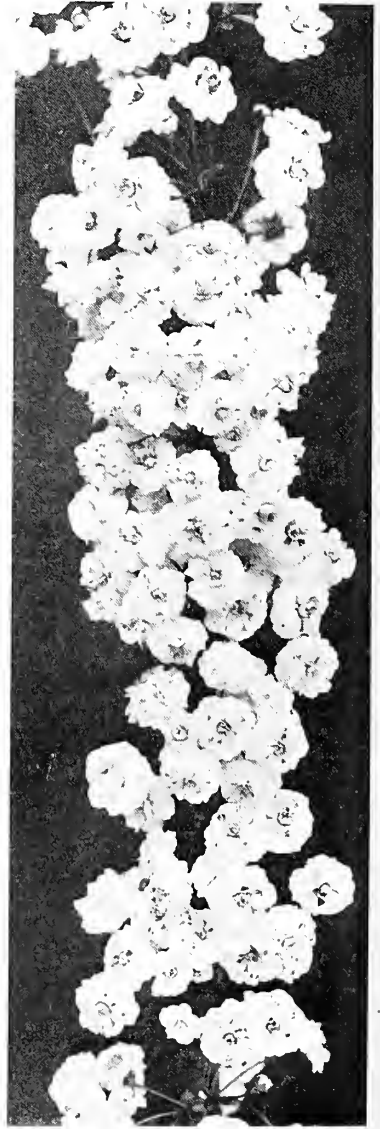
A vigorous shrub of from four to ten feet high is the wild hydrangea, growing from New York south to Florida, and west to Iowa, and although it is useful to screen unsightly buildings and may be planted in masses for shelter-beds, it is neither so showy nor such a favorite as the hardy garden species, *Hydrangea paniculata* var. *grandiflora*, which we owe to Japanese floriculture. The flowers of the cultivated hydrangeas, and their varieties are numerous and showy, have a beautiful scale of color, ranging from pale-green and cream-white to rose-pink and red. They bloom in August, reach perfection in October, and remain on the branches until literally whipped off by the storms of winter. The wild hydrangea blooms in June and July, while the *Philadelphuses* blossom in May and June, so that the various shrubs belonging to the hydrangea family have a long flowering season. Hydrangeas should find a place in every garden, as they are easily cultivated and strikingly ornamental, and none more so than *H. Hortensis*, with its pale rose-colored flowers suffused with a deeper shade of pink.

Two tree-like shrubs, beautiful and unique in mid-summer, are the *Stuartia*, with orange-like clusters of creamy-white flowers, and the sorrel tree (*Andromeda arborea*) whose swaying tassels of fragrant blossoms are most attractive at this time.

Where low-growing shrubs are required for the outskirts of groups, no shrub is more desirable than the *Clethra alnifolia*, or sweet pepper bush, with its white, sweet-scented flower spikes appearing in mid-summer. While I can do no more here than give but a hint of the many beautiful blooming shrubs to be utilized in planting a picture, I must not omit to mention the tamarisk (*Tamarix Africana*), whose great vigor and characteristic feathery habit make it valuable in

groups where variety of form and beauty are required. There are other charming varieties and *Tamarix Indica* is often planted with the Rose of Sharon (*Hibiscus Syriacus*) or shrubby althea, on the outskirts of lawns to mark informally the corners, or used as tall shrubs in groups; they both bloom in August and September, and there are many altheas of the mallow family known as *Hibiscus* that are ornamental and full of lovely color.

Then there are about nine species of native wild roses and several acclimated ones, and these, together with innumerable varieties, amounting to hundreds, give them a preeminent position in any list of fast-growing decorative shrubs. They may be planted to bloom alone, grouped, trellised, twined, espaliered, pleached or left to grow at their own sweet will over unsightly rocks or walls. A hedge of roses is as beautiful as one of privet.



Spiraea prunifolia, sometimes called Bridal Wreath, is a splendid Spring-blooming shrub

The Shooting Star

A VERY COMMON HERBACEOUS PLANT THAT IS NOT SO WELL KNOWN AS IT DESERVES TO BE—A WAY TO OVERCOME ITS ONE FAULT OF UNTIDY FOLIAGE

BY W. C. EGAN

THERE is a very common flower known as the Shooting Star and also as the American cowslip, which has never achieved the high place in popular favor that it really deserves. It has a high-sounding Latin name, *Dodecatheon meadia*, of which the first part means twelve gods, from the arrangement of the twelve or more individual flowers forming the umbel.

Once seen, the Shooting Star will never be forgotten, for its stamens come to a sharp point and hang downward, while the petals stream behind, like the tail of a comet. The plant belongs to the primrose or cowslip family, and is well known in England as the American cowslip. The flowers suggest a diminutive cyclamen and represent every shade from pure white through lilac and rose to purple, and they all have a yellow circle in the middle, that is, at the mouth of the corolla. The umbel, or group of flowers, is held high above the foliage on a stiff leafless stem. They last very much longer when grown in partial shade, when they may be depended upon to remain in good condition from two to three weeks.

The fact that the Shooting Star is found in the open prairies, upon railroad banks, and in such unpromising places, is a good word for its

a serious objection to their use, if it could not be readily overcome. As the illustration at the bottom of this page shows, the Shooting Star may be set in between plants of the *Campanula carpatica*, which have a habit of spreading well over the ground. These are set about fifteen inches apart and the Shooting Stars between them. The campanulas are rather late in starting up in the spring, so that there is at that time plenty of room for the Shooting Stars until their foliage withers; then the campanulas throw a mantle of green over their departing neighbors and hide their untidiness. The campanulas, with their white and blue bells, occupy the ground until frost.

Sometimes I plant *Lilium superbum*, or *L. Canadense*, with the Shooting Stars and they, of course, bloom much later and are most effective towering above the campanulas. Their habit of renewing their bulbs in a lateral direction causes them to get beyond bounds and necessitates replanting every three years.

The former, *Lilium superbum*, is one of the stateliest lilies that grows, and is another thing that is not used enough in our home gardens. While preferring a rich and rather moist soil, it will grow almost anywhere if the soil around

its roots is shaded. I have these lilies growing on a bank in a wild planting of low-growing shrubs, where they tower above the latter and make a splendid showing. To digress a bit from the Shooting Star, these lilies do well when planted among the bulbous class of Iris, like *Iris Sibirica*, *Iris orientalis* or the Japanese Iris, and also among peonies. The foliage of these plants affords the shade which is necessarily required at the roots of the lilies.

Dodecatheon is an exceedingly puzzling genus to the botanists. It is found from Maine to Texas and from the Atlantic to the Pacific, but in this vast region it varies immensely. Strangely enough, the best varieties come from Europe.



Plant the Shooting Star among campanulas to conceal the dying foliage



Plant *with* nature, not *against* her, following the line of least resistance

Utilizing Natural Features in Garden Making

FIGHTING AGAINST NATURE THE GREATEST CAUSE OF DISCOURAGED HOME MAKERS—HOW TO HAVE RATIONAL, EASY, BEAUTIFUL THINGS—HOW TO FOLLOW THE LINE OF LEAST RESISTANCE

BY GRACE TABOR

Photographs by Thomas W. Sears, landscape architect, and by Nathan R. Graves

[This is the first of a series of articles by Miss Tabor on the great subject of landscape gardening as applied to the American home of modest proportions. It strikes an eminently practical note, not primarily for the connoisseur but for the layman who would like to give his home a beautiful and distinctive setting.]

EVERY plant in the world that springs up naturally in any spot has selected that particular spot because it finds there the conditions of light and air and moisture best adapted to its needs. In other words, you will find that every square foot of soil all over this round earth is covered by the vegetation that likes that particular kind of soil and location—and other things won't grow there without a struggle.

Of course this is the statement of a perfectly obvious fact—yet it is not so very long ago that the owner of a charming country home complained to me of the fruitlessness of all his efforts to establish a smooth and conventional lawn at one side of his house “because water would settle there in spite of all that he could do.” Subsequent investigation revealed a group of little springs under the fine old trees—Nature's marvelous provision for a multitude of wild, elusive things of exquisite beauty which defy domestication in the ordinary garden.

He gave up trying to defeat Nature's purpose by filling in what he had always regarded as a miserable, low, wet, soggy area, and now he has a lovely and unusual bit of garden where pitcher plants, orchids, trilliums, iris and ferns mingle genially with other less familiar bog-loving things. The whole is deftly inclosed and hidden from the outer world by a grouping of marshmallow and tall, reedy grasses and bamboo; and not the least of the joys of this garden is its startling unexpectedness.

All of which points a moral, does it not?—even though it adorns no tale—and the moral leads to a certain very definite rule which I would urge every maker of gardens, actual or expectant, to learn by heart and deeply to impress upon his inner mind.

Here it is, briefly and simply: *Plan and plant a garden always along the line of least resistance.*

What with the rain when it ought to be dry and the drought when it ought to rain, the slugs, and the blights of varying form but unvarying fatality, the moths and the bugs and the beetles and the borers, and all the other unpleasant things which lurk around, determined to evade the wariest and the wisest of those who plant either for pleasure or profit, gardening is one of this life's most tantalizing uncertainties the best way we can fix it. Therefore we owe it to ourselves and to the patch of ground we seek to beautify, to mitigate this unhappy state of affairs as much as lies in our power—to make our heads save our hands and our backs, and incidentally our garden hopes—by teaching us to garden according to Nature's laws instead of against them.

So we come to the question which should always be the first consideration: what has Nature done with the land where you are going to build your garden? Before a stone or brick of a building is laid or the style of the house is determined upon, this should receive attention, for on a property of any size at all it governs not only the kind of garden one is to have but also the location of the buildings and their “kind.”

A wild garden ought not to be actually under one's windows, while a formal garden very appropriately may—and the set of conditions which calls for the former imperatively, will, quite as imperatively, preclude the possibility of the latter, or vice versa, thus affecting the position of both house and garden. Plan therefore, if possible, before any building is done, both the house and the garden. Take every natural feature and peculiarity of the land, topographical or otherwise, into consideration. Is it rocky or is it stony?—there is a big difference. Is it wet or dry? Is it hilly or flat? What is the nature of its soil? What can be done with it *most easily and simply*? What is the line of least resistance?

The very hopelessness of changing things where great boulders and shelves of solid rock thrust themselves up through the earth prevents the possessors of such land usually from even trying. They are convinced from the beginning that nothing will grow, so what's the use? That is, they are apt to be thus convinced if they are unfamiliar with plants.

There are a great many things that will grow—not what is seen in common gardens to be sure, but isn't that in their favor? Distinctly rock-loving plants must have the conditions which they like, and these cannot be supplied them everywhere. You are fortunate if your location affords them. Such species are spoken of sometimes as "alpines," but this is incorrect. True alpines are too difficult for the amateur to attempt to grow, as they are at home only above the line where trees and shrubs cease, high up in the mountains. Make your selection from the long list of rock-loving plants that do not need the high altitude—the simple, easily grown, hardy and charming things which almost any good nursery carries in stock. These, with suitable ferns and mosses which you may find already growing among the rocks, will supply the needs of such a situation completely.

The arrangement of such a garden should of course conform to Nature's grouping; there should be no attempt at precision, either among the plants or in the walks or paths, and the look of extreme tidiness which spoils everything but the most formal plan, should be avoided like the plague. Keep out the weeds, but don't bother about stray wildlings that may take up their abode among your treasures. There is as much beauty in common toad flax as there is in many highly prized aristocrats of the flowery kingdom—and long feathery grasses are more in keeping with rock or wild gardening than close cut, trim turf; likewise edges should never be sharply defined nor trimmed.

Stony land requires rather more consideration in the planting than in the planning, and is therefore outside the scope of this article which has to do with planning. There is one "don't," however, for stony land and that is, don't attempt anything formal. The stones are thicker in some places than in others and will not allow the same amount of moisture to reach each plant. Consequently the plants will not grow at an even rate—which they simply must do in a formal design.

Of the bog garden on wet land I have already told. If there is so much water that it lays on the surface constantly, it is better to dig out enough earth at the lowest point to make a pool, even though it is a very small one. You will be giving the birds a bathing place and yourself an opportunity to grow one or two real aquatics,

as well as the other things which love dampness, though they do not actually live in water.

If this pool can be located in the open where it can catch the sunlight, have it there by all means rather than in the shade. There is very apt to be gloom about a shaded bit of water that is depressing, but water in the sunlight has just the opposite effect—and cheeriness is essential to the success of any sort of garden. Stock the pool with a few goldfish, or something more ordinary if these cannot be had, to keep the mosquito larvæ down—and you will have a garden at a quarter the cost, both in labor and money, that will be ten times more interesting than the conventional lawn could possibly be, in that particular location.

Uncleared land, full of rank underbrush and wild growths, is not common, because one of the first things that an up-to-date development company does is clear away every scrap of growing thing. Even the trees are not always spared. But now and then one does come across such a plot and it is a great piece of good fortune, if handled properly. Leave the wild growth along its boundaries and let it form the backing for whatever shrubs you may wish to plant, instead of mowing down and digging out every thing on the place. Many times there are shrubs which, left to grow, will develop into as fine specimens as anything you may buy—and the advantage of having them native is immense.

Common elder is much used in shrubbery borders by the best landscape architects, also sumach which grows so freely wild. Cornels and viburnums between them furnish more—and more pleasing—varieties for general landscape work than any other two species in the world, and both are to be found in almost any patch of woods or underbrush. Woodbine clambers about luxuriantly very often, over all the rest—one should learn to distinguish it from its undesirable relative, the poison ivy, however;



Here is a convincing argument against "grading" a hilly site



If there is a damp hollow on your land don't fill it up—make a water garden of it and have flowers that dry ground lacks

the former has five leaflets to the leaf, the latter poisonous plant only three—and it may be trained over anything you wish by giving its twining tendrils something to clutch. Little Jack-in-the-pulpits spring up under foot and often there are lovely ferns hidden away under the rest, if you look carefully for them. Keep the character of such a place unchanged and bring in wild flowers rather than the usual garden favorites. And here, as on stony ground, make no attempt to carry out formality of design. Nothing is lovelier than architectural gardens, in their own distinct and proper place—but unsuitably placed they are an abomination.

Even a very slight slope is a charming variation in a garden, while a hillside is a fascinating site for both house and garden—yet not infrequently, with the former at least, elaborate grading is resorted to, to level the place up; which is proof of our unhappy bondage to a conventionality that stifles all original ideas. Unless the slope is so steep as to be actually impassable, not a particle of grading is necessary. If the getting up and down is too much of an effort, a very little “cutting and filling” will break it into terraces which not only make every part accessible but also give a succession of levels along which walks may be carried from which to view the whole. Whether seen from above or below, bear in mind that the entire garden, and probably the house, is seen at once, unless screens of planting are introduced. The design may be formal or not according to outlying conditions, the style of the dwelling, the owner's taste—and the evenness of the slope. Land which descends sharply at one point and slopes off gradually at others is not ready-made for an architectural design to be carried out upon it, therefore the line of least resistance takes us to the informal, rambling, quaint and unexpected upon such a site.

On the other hand, an even, smooth slope seems to demand the classic treatment—but the house must conform to classic standards as well, else the place will end up by being ridiculous. This doesn't necessarily mean a dwelling patterned after an Italian palace, however. The simple old white houses of New England are classics quite as truly as any Grecian temple—and in the midst of their prim, box-bordered little gardens, redolent

of a bygone generation, are far saner and safer models for us generally than those that many are too prone to follow.

In general, where the environment is that of the usual suburb, and the house is not distinctly unusual some adherence to formal lines is better than utter disregard of them, for the reason that they afford a transition from the work of Nature to the work of man which harmonizes the two. Attempts at broad, sweeping lines in the planning of a typical suburban place are a great mistake under any but exceptional circumstances. Park-like effects require acres where the suburban plot measures square yards, and efforts to secure such effects in such a restricted area only result in making a place seem smaller than it actually is.

Boundaries and corners may be somewhat thickly and irregularly planted with shrubs, but along the approaches to the house regularity should rule, whether it be a turf edge, a row of flowering shrubs, or a border of perennials.

Not many places have the features that have been here dwelt upon—features that are commonly held to be distinct disadvantages and which sometimes lead to the rejection of land because they are present—yet natural variations in even small plots are not uncommon.

No matter what these may be, be sure that they are *never a disadvantage* if you are willing to study them a little, and think and plan. They mean an individuality for the place, if they are thus carefully made its motif, which can never be achieved by the most cunningly contrived artificial means. Individuality is what we are all after, whether we know it or not, and doubtful though it sometimes seems; but that's another story.



Common Elder would command fabulous prices if it had to be imported, instead of being merely moved in from the roadside



A typical dormer of the Colonial or Georgian style. There are often delicately carved pilasters on the front



These dormers are somewhat unusual in that they break through the eaves. Ellicott & Emmart, architects



In a gambrel roof the most appropriate dormers have for their roofs a continuation of the upper slope



These broad, high-gabled dormers would be out of place on any roof other than one with such a broad low sweep

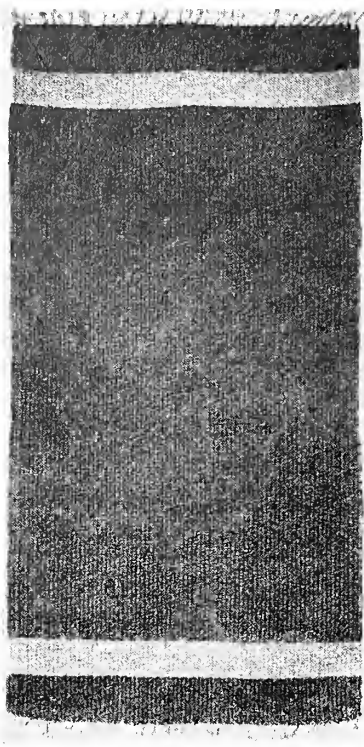


A continuous dormer gives more space in the upper story. Chauncy Olcott's home, Saratoga. Keen & Mead architects

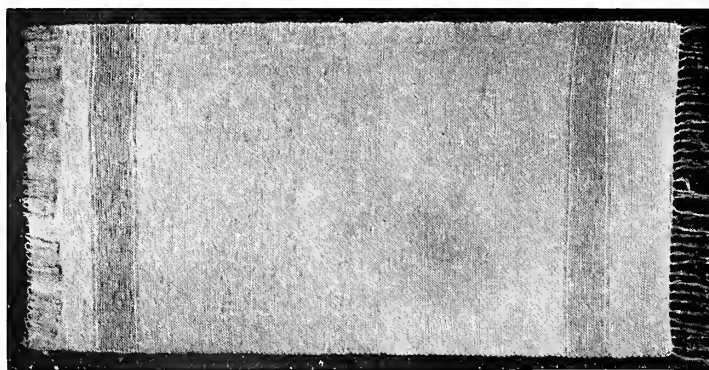


The rounded-top dormer, as on this Rochester house, is not very common in modern work. Claude Bragdon, architect

SIX TYPES OF AMERICAN DORMER WINDOWS



For the bedroom with craftsman furniture a bungalow rug was used

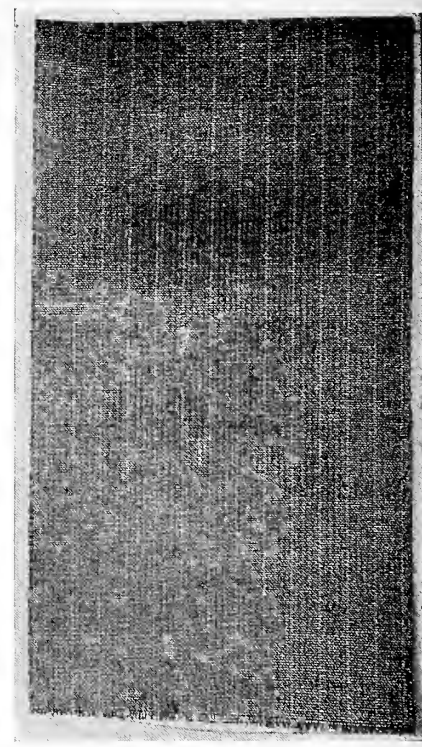


Strips of blue and white oilcloth have been used to make this bath mat; these are woven as in a rag carpet

Rugs for the Whole House for \$400

HOW ONE HOME MAKER SOLVED THE BIG
PROBLEM OF FLOOR COVERINGS—WHAT
WAS BOUGHT AND WHAT THEY COST

BY LOUISE KING



For the billiard-room a runner of grass matting was found most serviceable

AN ARTISTIC, enthusiastic, but inexperienced young matron furnishing her new home (an attractive three-story house) was supplied with a definite sum for this purpose, and a great point was made of her ability to keep within the amount. The walls were decorated, the furniture ordered, and the curtains on the way. On these a generous sum had been expended, when she discovered there was but \$400.00 available for the floor coverings throughout.

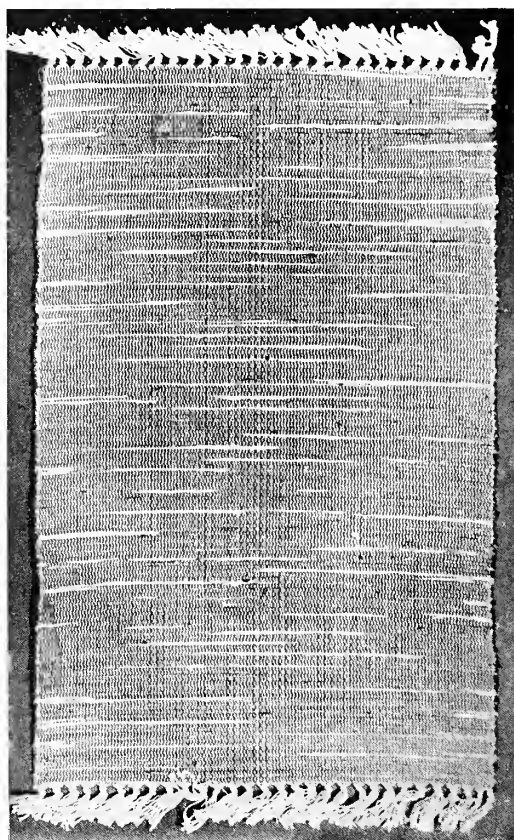
In disconsolately taking count of her requirements in this line, the well polished hardwood floors seemed to reflect discouragement, and the halls, living-room, dining-room, three second story bedrooms, third floor billiard-room and adjacent bachelor's chamber intruded themselves insistently.

She had never thought of any effect other than that supplied by the soft rich and enchanting color combinations of rare Oriental rugs, for her first floor, and these seemed to her absolutely necessary. She found the living-room alone would require one rug at least 8½ by 11 or 12 ft. and a runner in addition—to sufficiently cover its 14 by 18 dimensions. A hasty calculation showed her that she could not purchase an Oriental rug of the weave and colors she wanted for less than \$300.00 even if she was lucky enough to strike an unusually good bargain. She felt she could not spoil the rest of her furnishings with inferior rugs, and some one suggested auction sales as the solution of her problem. She attended one and for \$25.00 purchased a Saraband for her hall, which upon investigation she found at one end badly worn and for which she had bidden against herself, raising the price from \$20.00 (her own bid) to \$25.00, when a kindly neighbor warned her of

her mistake. However, she made the best of a bad bargain, although it left much of the floor uncovered. "I will go to no more auctions and I will give up my Oriental dreams," she decided, and proceeded to look up other weaves. She found Wilton carpets in lovely soft colors and small designs which could be made up into a rug of the desired size. When she had almost determined upon devoting \$100.00 of the remaining \$375.00 to the living-room floor, trusting to luck to see her through on the other rooms, she heard of some domestic rugs of excellent

weave and soft colors, reproducing, it was said, beautiful Oriental designs. The pile of the fabric was deep and insured a long life to the rug. The walls of the living-room were covered with a tapestry paper, dull old blue, olive green and brown in tone. Her mahogany furniture was of good lines reproducing the quaint and delicate Sheraton style. The woodwork of the room had been enameled in a very deep tone of ivory which harmonized with the background of the paper. The rug she selected was a 9 by 12 size for \$50.00—in color a deeper shade of gray blue than the wall paper and showing a mosaic Oriental border, brown, dull olive and smoked gray in color. With this she used a runner of the same design and color for which she gave \$15.00.

In the dining-room adjoining, the upper wall was covered in two tones of sage green above the English oak wainscot. A ready made rug of Royal Wilton in 9 by 12 size, costing \$35.00, showed a ground of dull green with small blue figures. The Oriental draperies of raw silk were of dull blue and the portière between the living-room and dining-room was of tapestry, of similar color and design to the living-



A blue and white rag rug was selected to go with old mahogany furniture in the principal bedroom

room wall paper. This, however, she used on the dining-room side. The living-room side was of old blue wool damask. The scheme of blue, brown and smoke gray extended to both rooms.

The hall walls were covered with a soft, golden brown, Japanese grass cloth, and the wood-work was finished with the same deep ivory enamel. The Saraband rug showed old rose, blue, ivory and green in its design and was harmonious. The ceilings throughout were tinted a lighter shade than the ivory white woodwork and extended to the picture rail.

In the principal bedroom on the second floor some fine old pieces of mahogany were used; real heirlooms these were, and the young mistress of the house particularly desired to provide a setting for this furniture which would be characteristic. On the walls she had used a small diamond-pattern Colonial paper in two tones of oatmeal color, and at the windows dainty white muslin embroidered curtains, made with 2½-inch frills, were hung next the glass, with over-draperies of dull blue flax. The same muslin used for curtains draped the four-poster and for the floor covering she had planned a Wilton velvet rug of the same small design as the wall paper, completed by a border of larger pattern. But this, it was found, would have cost \$85.00 or \$90.00, and was, therefore, quite out of the question. A body-Brussels rug was the next choice; this cost \$35.00, but somehow when laid on the floor, although various designs and colors were tried, seemed crude and quite "out of the picture." Finally some one suggested that she try a rag rug. Her dealer explained to her that such rugs could be gotten in any shade or combination at a very modest cost of \$18.00. She selected a clear blue-and-white without border, the blue exactly matching the blue of her curtains.

In the adjoining chamber, her husband's room, the wood trim of oak was stained dark brown and the room furnished in craftsman or mission furniture of the same tone. The walls were covered in stripe paper in soft sage green shades. In this room there would be no muslin curtains used at the windows, but self-colored pongee, finished with a conventional sten-



If you cannot afford an Oriental, there are excellent American rugs now made in good colorings, at one-sixth the cost

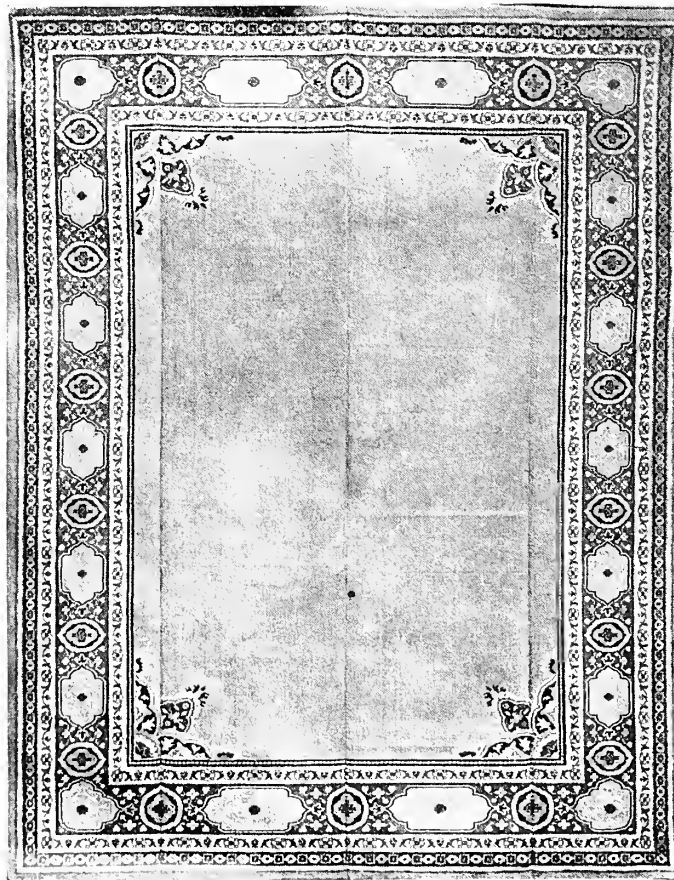
cil design as a border, was chosen. The bedspread was also to be made of the pongee, with the same design, and there was a flat slip for the bolster of the same material. The appropriate floor covering here, it seemed, was a bungalow rug with a plain sage green center and lighter tone border, costing \$26.50.

The guest chamber on this floor was fitted with white enameled furniture. The wall covering of oyster-white dotted paper had a narrow floral border, and gay rose-flowered cretonne was used for curtains and cushions. Through the design of this fabric ran and twisted a blue ribbon. The rug, it was decided, must show

this same blue. A so-called tapestry Brussels supplied her with this color in the background and at intervals showed quaint little pink rose buds in the pattern. This rug was cheap but decorative, and well suited to this room as it would receive less than ordinary wear.

Now there remained the billiard-room and the bachelor's room on the third floor. The former room was simple in design, the hazel woodwork being stained to a warm effect of Circassian walnut, corresponding with the frame of the billiard table—a wedding gift. The other furniture was made up of easy lounging chairs of wicker, two wing chairs upholstered in tapestry of rich color and effective design, and built-in window seats. The walls were tinted in a shade of golden yellow which harmonized delightfully with the yellow and rich brown tones of the woodwork. At the windows, curtains of green Singapore lattice were hung, but the floor! what could be used to take the place of the Oriental runners she had pictured to complete this room? By this time her resources were considerably dwindled, and there was but very little money to spend. After much indecision she finally decided upon single widths of grass matting, the strong green and tan of this fitting perfectly into the color schemes of the room. It was used around the billiard table and in front of the long window seat and seemed to supply all that was needed to make the dark brown floor appear sufficiently covered.

In the bachelor's room a gayly
(Continued on page vi)



For the living-room a domestic rug, 9x12 ft., cost \$50



WHY GO TO ENGLAND TO SEE COUNTRY HOMES IN THEIR PROPER SETTINGS? THIS IS WHAT C



E IN AMERICA IN A FEW YEARS—THE BORIE HOUSE, RYDAL, PA., MR. WILSON EYRE, ARCHITECT

Photograph by Mr. Thomas W. Sears, landscape architect



WHY GO TO ENGLAND TO SEE COUNTRY HOMES IN THEIR PROPER SETTINGS? THIS IS WHAT CAN BE DONE IN AMERICA IN A FEW YEARS—THE BORIE HOUSE, RYDAL, PA., MR. WILSON EYRE, ARCHITECT

Photograph by Mr. Thomas W. Sears, landscape architect

Portières of Distinction

SUGGESTIONS FOR HANGINGS THAT MAY BE MADE FROM INEXPENSIVE MATERIALS AND DECORATED WITH SIMPLE DESIGNS IN APPLIQUÉ AND EMBROIDERY

BY LOUISE SHRIMPTON

THERE seems to be a sad lack of originality in the hangings one sees to-day. It is nearly always the same old velour or the same old rep, guiltless of any relieving color in the way of an edging or an appliqué design. Why not get some distinction into these important elements of home decoration?

After all, the portières in a home are just as important factors contributing to the success or failure of the whole as are the wall coverings or rugs. Because they occupy less area than the things we put upon the walls or floors, they are only too frequently passed over without their due of consideration. Their importance and value in carrying out a comprehensive scheme of decoration in color and design is something that may well be reckoned with.

It should be understood at the outset that in the short space allotted to this article it is quite impossible to cover the whole subject of portières. It goes without saying that the designs illustrated herewith would be utterly incongruous in an Empire drawing-room, for example. In rooms, also, in which other French or Georgian period styles have been carried out in the architectural details and in the furniture, the hangings should, as a matter of course, be along the same lines. There are many beauti-

ful fabrics from which to choose portières for rooms furnished in period styles—and at prices to suit everyone: velours, linen, upholsterers' velvets, silk-crinkled tapestries, brocades, corded silks, goat's hair, Armures, figured tapestries—each of which may be found the one suitable material for a certain purpose.

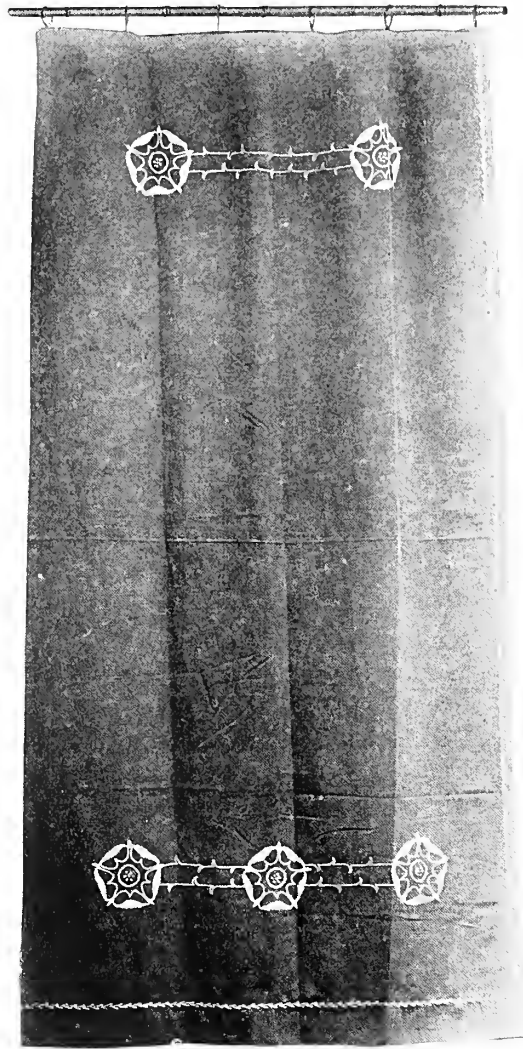
It is for the everyday American living-room, den, library, or hall, however, that the designs here shown would solve the problem of hangings—rooms where no period style has been permitted to assume its jealous reign, but where the furnishings are of the simple, unassuming character that marks modern American work of the best type. In such a room the note of individuality and distinction that any of these designs strike will be a welcome and unobtrusive one.

The portières that are described and illustrated herewith are all made from inexpensive materials and decorated with very simply executed designs. Patterns for the work can easily be made by anyone possessing only a very slight knowledge of drawing. The embroidery requires acquaintance with but few easy stitches.

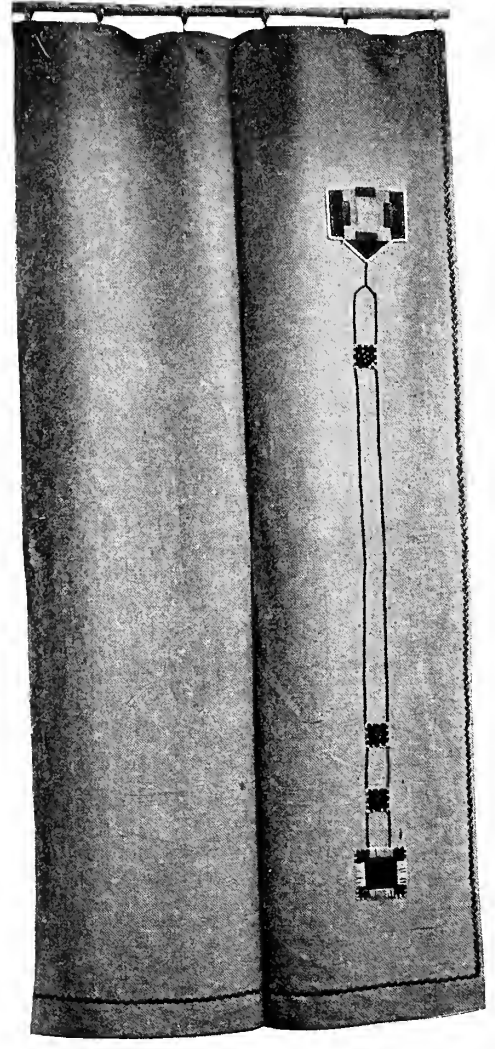
Of the portières illustrated at the bottom of this page, the first



A portière of golden-brown Arras cloth with the conventionalized tulip in burnt-orange linen



Pompeian-red linen, costing \$1.80 a yard, embroidered in gray silk



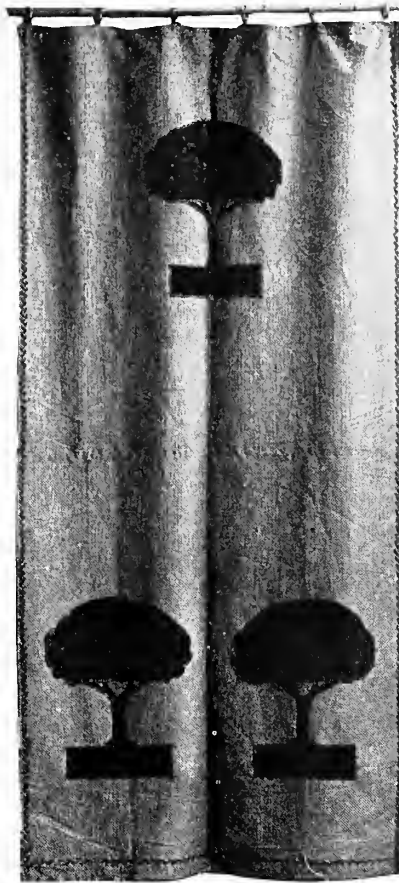
Russian crash makes an inexpensive and effective portière, embellished with linen-and-worsted appliqué

is made from a material called Arras cloth, in color a light golden-brown. Jute and linen are used in the composition of this fabric, resulting in a weave that has an unusually pleasing variety of texture and color. It is an imported material and costs eighty-five cents a yard. To break the monotony and to give the hanging a distinctive character, the conventional tulip design in appliqué has been used. The flower itself is in appliqué and made from linen of a burnt-orange color. Inexpensive linens may be used for this purpose with good effect, but in some of the more costly kinds there are to be found changeable tones that are really worth the difference in price. The conventional leaves at the bottom are of pale gray-green linen, and the stem joining the two pieces of appliqué is indicated by lines of couching.

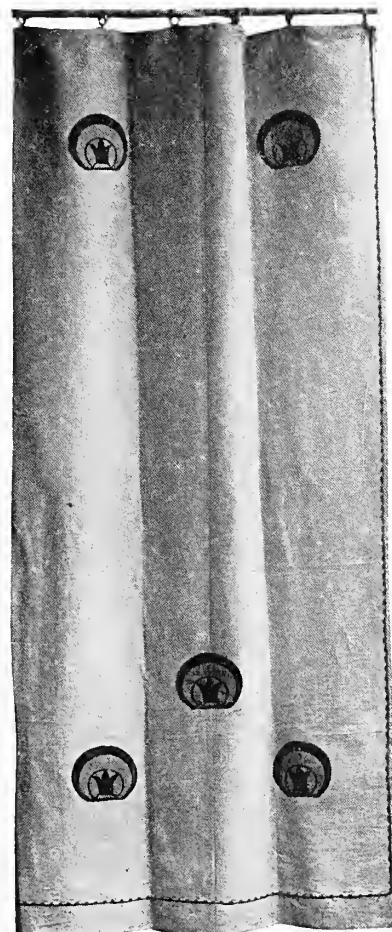
The second illustration at the bottom of page 132 shows a portière of heavy linen, Pompeian-red in color, and costing \$1.80 a yard. The design in this case, which is not so startling perhaps in its character, is embroidered in gray silk. It will be noticed that there is a feather-stitch edging along the inside edge and across the bottom at the top of the hem.

Russian crash is the material that has been used in making the third hanging illustrated at the bottom of the opposite page. Since crash comes in rather narrow widths, two were required for the example shown in the illustration. It must be borne in mind that it is always essential to plan so as to get a whole set of portières from one piece of crash. The reason for this is that the pieces, containing several yards each, vary considerably in color and texture. The fabric is not at all expensive, probably for the reason that it is woven by Russian peasants at hand looms in their huts. It shows a far greater variety of weave and color, for this reason, than any machine-made product possibly could. A conventionalized pattern, worked out in a series of squares and lines, is used for the appliqué. Pieces of linen in rose and green are used, and the embroidery is done in pale green worsted.

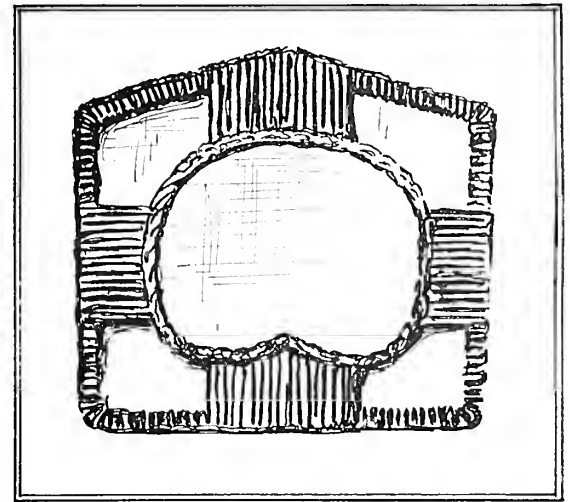
Of the two examples illustrated on this page, the upper one has the conventionalized



The trees are of apple-green velvet with couching of embroidery cotton



Cream-yellow rep, couched in a pastel blue; the discs are of brown linen and blue worsted

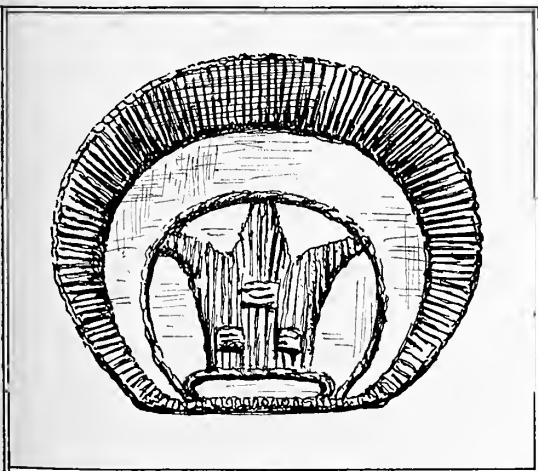


Sketch your own patterns for the appliqué decoration

trees worked in the so-called "peasant embroidery." They are in appliqué of apple-green velvet or velveteen, with couching of embroidery cotton, pale gray-green in color. The fabric of the portière shows a similar color in a deeper tone.

The illustration at the bottom of this page is made of plain rep, costing fifty-five cents a yard. It is instructive to see how much more interesting it has been made merely by the addition of the five spots of decoration. The material is a cream yellow and the deep hem is couched on the top with worsted in a soft pastel shade of blue, the line of couching extending around the inner edge of the portière. For the decoration, discs of appliqué are used, stiffened with buckram, and embroidered in blue worsted. These are tacked to the hanging after the work on them is completed. In this example the discs measure $6\frac{3}{4}$ inches by 8 inches. The buckram is cut out in the desired shape and covered with a coarse brown linen, after which it is buttonholed around the edge with the heavy worsted. In the center of the discs, the pattern is also in blue worsted. It may readily be imagined that the cream yellow contrasts pleasingly with the blue spots of decoration, a combination which is further improved by the glimpses one gets of the brown linen. It should be remembered of course that much of the success of portières of this kind depends upon the proper placing of these bits of appliqué. The best way to determine how they should be put on is to lay the portière out upon the floor and, with markers, try various combinations.

All of these designs, however, will serve their best purpose if they are accepted as suggestions rather than as arbitrary patterns, to be taken as a whole or rejected. One must always keep in mind the color scheme of the room in which the hanging is to be used; it may be one that would be absolutely spoiled by the introduction of any of these designs. The point is, however, that there is a splendid chance for distinctive originality somewhat along these lines; the details must be altered to fit individual cases.



A detail pattern for the disc patterns on the adjoining hanging. These measure $6\frac{3}{4}$ by 8 inches



The front of the building is almost hidden by a group of sycamores



For the walls and roof cypress shingles have been used, not stained but left to weather

The Wigwam

A MODEST COUNTRY HOUSE AT WAWA, DELAWARE COUNTY, PA.,
THE SUMMER HOME OF MR. EDWIN R. KELLER—A THOROUGHLY
AMERICAN TYPE THAT SHOWS UNUSUAL FEATURES OF CONSTRUCTION

BY HENRY LORSAY, 3rd

Photographs by Bond Brothers

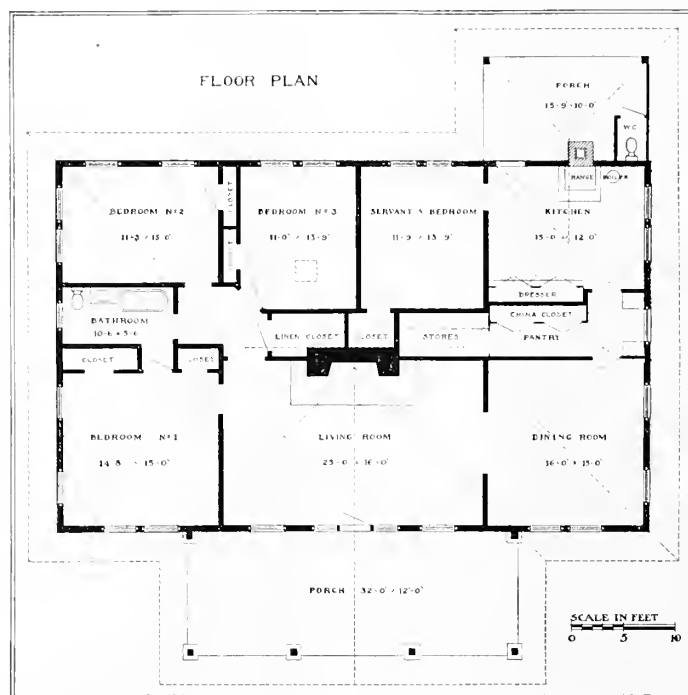
ALMOST every house that can lay any claim to picturesqueness, almost every house that the owner confidently believes he is going to build for less than it could possibly cost him, almost every house that is being put up in the country districts to-day, is joyously dubbed "a bungalow." When we in America get hold of a new word that sounds well, and of which few people know the exact meaning, we almost invariably work it to death. By the time it has been in use for several years its mother tongue would not recognize it at all. It would be an interesting thing to see a composite photograph of what everyone who uses the word bungalow conceives it to mean.

Now as the word is used in India, its own home, it means a house having all of its rooms on one floor; and incidentally one whose roof is a prominent and picturesque feature of the building. Measured by this standard, Mr. Edwin R. Keller's country home at Wawa, Pa., is not a bungalow, for it boasts an attic, but since the latter is a very unobtrusive feature of the exterior—and of the interior too, since there is no stairway leading up to it—probably ninety persons out of a hundred would call it by that name and go unchallenged. However, since it really isn't a bungalow, let me tell you what it is.

The site of the building is

located on the crest of a hill about 150 feet above the level of Chester Creek, which forms the eastern boundary line of the property. The country round about is one of the most picturesque parts of that famous land in the immediate vicinity of Philadelphia—a type of farm land that is celebrated for its rolling character and the abundance of its vegetation. One of Mr. Keller's advantages is the fact that the adjoining property on the north is a famous dairy farm, a fact that brings hundreds of grazing cattle into the vista from any side of "The Wigwam." In the valley to the south can be seen the old town of Lenni, and in all directions upon neighboring hillsides, one catches glimpses of other country estates.

The site on which "The Wigwam" is built is the highest point of land in a 15-acre tract, a tract that was picked out by a former owner of a large farm, some twenty years back, as a site for his country home. With this purpose in view, he planted all over it fruit trees, shade trees and evergreens, which have now reached their full growth. In fact the site was so densely wooded that it became necessary to cut down several fine old cherry trees, in order to get a space large enough in which to set the house. The first picture at the head of this page, showing the front of the house, indicates how completely sheltered the building



All the main rooms are on one floor; the attic is reached through a trap-door in the linen closet and is used only for storage

is by a group of sycamores and the other trees. The picture of the rear gives a better idea of the lines of the building, which are almost the same on the front, excepting that a wide low gable end stands out over the porch.

The house stands upon an underpinning of stone, the excavation being carried only to a depth of four feet. This stonework, which is carried out also in the chimneys and fireplaces, is a rough local stone of a variable dark color, sometimes a little stained with iron. It lays up very effectively with the broad white pointing which has been used throughout. For the walls and roof, cypress shingles have been used, neither dipped nor painted, but left to weather. The trim around doors and windows and on the underside of the eaves is painted ivory white. The shutters are painted green.

In the living-room the walls are plastered, with white sand finish. Upright studs, ceiling beams and all other woodwork in this room are of chestnut finished with a dark stain. The furniture is finished to correspond. The contrasting black and white are subdued to some extent by a rich red Indian rug. Needless to say, Mr. Keller has not forgotten to provide for a fireplace in this room, and a good big one at that. As the above photograph shows, it is built of the rough local stone that has been used for the underpinning of the house. The masonry has been very well executed, particularly in the selection of suitable stones for the flat arch and the corbels that support the heavy chestnut shelf.

Throughout the house the other rooms are not plastered. A very clever scheme has been followed, dividing the wall spaces into panels over the interior sheathing, using 1 by 4 inch cypress strips, painted a dull white. The panels formed in this way are decorated in various ways in the different rooms. In the dining-



Sand-finish plaster and dark chestnut woodwork are found in the living-room. The red rug gives the necessary color

room the lower panels are filled with an indigo blue burlap, while those above the plate-rail contain a figured linen taffeta, repeating the same color. In the front bedroom the panels are tinted a light green that brings out the grain in the woodwork very effectively. The other bedrooms have the panels finished natural, in each case the doors and trim being white.

The attic is reached through a trap-door in the linen closet. While the space up there is large, it is used at present only for storage purposes.

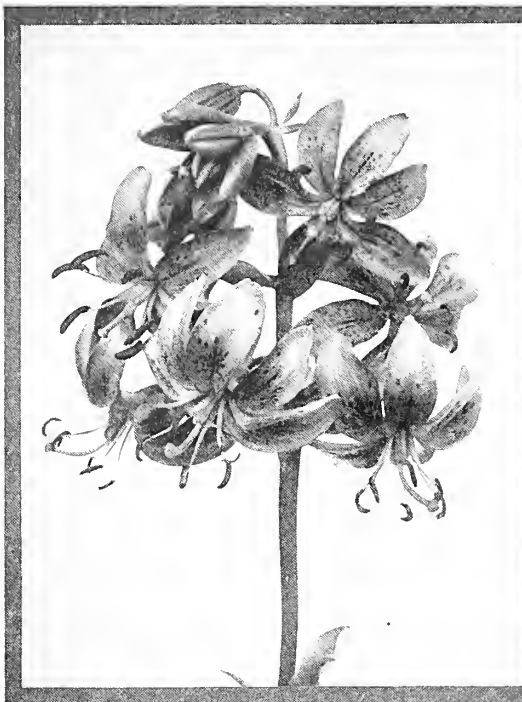
Mr. Keller's country home is not an example of how cheaply a house may be built. All the materials that have gone into it have been of the best, and it is now being equipped with a hot-water heating system. Of the total cost probably about three-quarters went for the house proper, the remainder being spent for water-supply, wind-mill, drains, drilling of a well, making driveway and paths.



Over the inside sheathing strips of white-painted cypress divide the wall space into panels



In the dining-room blue burlap fills the lower panels over the sheathing, with a figured linen taffeta above



Lilium Hansonii, a June-blooming yellow lily that attains a height of four feet



Lilium Leitchlini requires leaf-mold and manure added to the soil



Lilium croceum, a cup-shaped type, as distinguished from the adjoining Turk's cap forms

Lilies Everyone Can Grow

A SUMMARY OF THE VARIETIES THAT CAN BE RAISED IN THE HOME GARDEN WITHOUT DIFFICULTY—WHICH LILIES TO SELECT AND HOW TO GROW THEM

BY RUSSELL FISHER

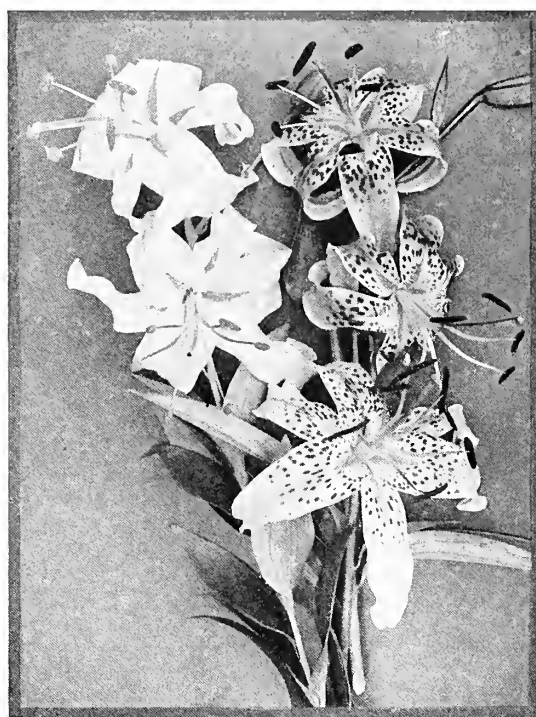
Photographs by Nathan R. Graves

EVERYBODY ought to grow lilies. Next to the rose there is probably no flower that stands higher in popular favor than the lily, yet for some strange reason people seem to leave it out of their list of plants for beautifying the home grounds. Perhaps this is done in the thought that the lily is hard to grow. If so, the idea is a mistaken one, for if the few simple requirements are fully grasped at the outset, there is little difficulty to be met with, and the resulting bloom cannot be equaled in richness and beauty.

To grow lilies successfully outdoors it is necessary, first of all, to select the kinds that will be suitable for the available location—some lilies do best in sunny locations, others like the shade. Then again, some do best in ordinary soils, some in peaty soils, and still others in a combination of peat and loam. So the thing to do is, decide upon the location first—if that is the essential thing, and then select the kind of lilies that will do well in that. Or, if you can have any sort of a location and soil that may be required, pick out the lilies that you would rather have, and plant them in the place and soil that they will like best.

Lilies that thrive best in shady loca-

tions are Brown's Lily (*Lilium Brownii*), *Lilium Canadense*, *Lilium maculatum* (known in the catalogues as *Lilium Hansonii*), and *Lilium Leitchlini* (*L. Majimowiczii*).



Lilium speciosum, vars. *album* and *rubrum*. The *rubrum* is the easier to grow

The sunshine-loving varieties are *Lilium croceum*, the Madonna or Annunciation Lily (*Lilium candidum*), *Lilium speciosum*, *Lilium Martagon*, and others. There are many other varieties to be found in the specialists' lists, of course, but the above are all well known and may be recommended for the amateur. Of those mentioned, the Madonna Lily is the most reliable and at the same time the cheapest white lily. It is of the erect bell-shaped type, with flowers about four inches long. The bulbs may be had for \$1.50 a dozen. These should be planted early in the fall; they usually start early into growth, so are more likely to flower the next season if they are planted now.

Lilies that thrive in good ordinary garden mold are: the Madonna Lily, *Lilium Hansonii*, *Lilium Martagon*, *Lilium speciosum* and *Lilium Chalcedonicum*. With these it is necessary to add only some well rotted manure to the soil before planting, and a little coarse sand if the soil happens to be heavy. Of these *Lilium Martagon* is

the cheapest purple lily, costing about \$2.00 a dozen. The flowers are rather small and of a dull color, but there are lots of them. This is the lily that probably gave to its type the name "Turk's cap," from its nodding, pendulous flowers, the petals of which are much reflexed. *Lilium Martagon* blooms in early July. *Lilium speciosum* is the most reliable of the fall-blooming lilies, and its most popular form is the rosy variety, *rubrum*, of which eight-inch bulbs cost about \$1.50 a dozen. September is its time of bloom, and it lasts for years without much care.

Lilies that require a little leaf-mold and well-rotted manure to be added to the soil before planting are: Brown's Lily, *Lilium Leichtlini* and *Lilium auratum*. The latter is the large, showy lily of Japan. It has the reputation of being rather hard to bring into bloom successfully, but it does make such a fine showing that it is worth while trying a few of the large-sized bulbs. One grower recommends that auratums be planted in pots in the fall, wintered in the cold-frame, and set out in the garden towards the end of May or the first of June.

The lilies that grow best in peaty soils are: *Lilium Canadense* and *Lilium pardalinum*. The well-known Tiger lilies (*Lilium tigrinum*) will grow almost anywhere. It is the cheapest of all lilies and in its improved form, variety *splendens*, may be had for a dollar a dozen. If it were not the most permanent and for



Lilium Brownii, a splendid one for beginners. The flowers are white inside and deep vinous purple outside

that reason the commonest of the lily family, it would be held in the highest esteem—such is the reward of merit. It is of the Turk's cap type, orange red, with dark spots, and it blooms in July. *Lilium Hansoni* is the fashionable substitute for the Tiger lily, blooming in June, and attaining a height of four feet. The bulbs cost \$7.50 a dozen.

Bulbs of lilies other than *Lilium candidum* should be planted later, excepting in the case of the auratums which should be planted as early in the year as possible, unless they are potted in the fall as has been suggested. If these bulbs have only recently been imported, they had best be laid in cocoanut fibre refuse, in boxes, for a month or so, to regain their plumpness before planting.

Lilies are best grown in groups of three, four or half a dozen bulbs. Sorts like *auratum*, *Brownii*, *croceum*, *Hansoni* and *speciosum*, form roots on their stems above the bulbs, and should be planted six inches deep. Others, as *candidum*, *Canadense*, *Chalcedonicum* and *Martagon*, form roots at the base of the bulbs, and need be planted only three inches deep. For the first group dig holes eighteen inches deep. Place six inches of well rotted manure in the bottom, covered by six inches of soil. For the second group dig the holes fifteen inches deep, and put manure and soil in as before. Arrange the bulbs six inches apart, putting a handful of silver sand under and two handfuls over each one. Then fill up with good soil.



The Madonna Lily (*Lilium candidum*) is the best white lily and incidentally the cheapest, costing \$1.50 per dozen.

The Floors of the House

HOW TO FINISH FLOORS OF NEW WOOD—HOW TO BRING BACK THE BEAUTY OF OLD ONES — PRACTICAL SUGGESTIONS FOR HARMONIOUS FLOOR COVERINGS

BY MARGARET GREENLEAF

Photographs by Waldon Fawcett, L. V. Browrell and others

WHERE the floors are new and of hard wood, to stain and finish them properly should be a very simple matter, but even under such apparently easy conditions they are frequently so wrongly treated as to be a continual trouble to the housewife, and to present an irregular and unbeautiful surface showing either a too high gloss, or a stickiness and a tendency to hold the dust.

One important point to bear in mind when selecting the color for floors is that it should be uniform in all rooms directly adjoining. This will be found to make for spaciousness of effect. The door-sill is more frequently omitted than not, and the unbroken, softly polished surface of the floor extends from room to room without break, save that supplied by the rugs used in the different rooms. A good plan, where the general color scheme of the house will permit it, is to leave the wood in the natural color or unstained; with the passing years this will darken most agreeably.

If the floor is of oak or any open-grain wood, a paste filler should be used to give a perfectly smooth surface which will not hold the dust. In laying the floor the boards, of course, should be perfectly fitted and made from well-seasoned lumber to avoid any shrinking. Three coats of the best floor finish obtainable should be applied, allowing each coat to dry thoroughly before putting on another. The final coat may be of wax applied over the tough elastic surface produced by the two undercoats, or the same material may be used for the final coat and rubbed to a

dull or semi-gloss surface with powdered pumice and crude oil. This latter treatment supplies a floor finish which is beyond compare the best as it has the full beauty of wax but is not slippery and does not spot with water. It can be wiped up with a damp cloth and does not require the polishing and constant attention a wax finished floor demands. Another method is to use over the first two coats a finish which shows a soft polish like wax. Such a finish gives very satisfactory results, though it is not so enduring as the one above recommended, requiring renewal at least once a year; otherwise it is entirely satisfactory. This treatment is recommended, however, where the first cost is an item, as the labor of rubbing brings up the cost of application.

The same method of finishing should be employed where a stain is used. The filler must be colored with the stain and when the floor is filled, the coat of stain is carefully applied; this should be allowed to dry thoroughly before the first coat of finish is put on. Forty-eight hours is not too long a time to allow between each coat. While the wearing qualities of the best floor finishes are unaffected by the use of stain, footprints and dust marks show much more readily on a dark floor than on a light one.

In determining upon the stain the general color treatment of the rooms must be kept well in mind. Ordinarily a light stain of brownish tone is found effective with the greatest variety of standing woodwork, decoration and furniture. This stain should be deep enough to remove all crudeness of color from the wood, supplying such a tone as it would naturally acquire with time.

Southern or yellow pine is a wood very generally used for floors in houses of moderate cost. This wood does not require to be filled, as its grain is close. If stain is desired (and owing to the strong yellow tone it frequently must be used) the specification should be: one coat of stain applied to the bare wood, followed by three coats of the finish selected; the final coat to be rubbed or to be of the material which will produce a semi-gloss surface.

In the treatment of old floors there are very many difficulties to overcome, but with patience, labor and good material, surprisingly satisfactory results are often obtained. If the floors have been previously finished they must be thoroughly cleansed from the old stain, wax or varnish, using for this purpose some one of the varnish removers now upon the market. These are of varying degrees of efficiency, but if one secures the best, and carefully follows the directions for application, a good job may be depended upon. Where the floors are of oak or any other wood which has been filled, it is well to use a brass wire brush in applying the remover, as this will greatly facilitate the



With white woodwork the floors look best when little or no coloring matter is used in the filler and finish. Incidentally they show less dust than dark floors

work. When the bare wood has been reached and is perfectly dry it may be treated as a new floor.

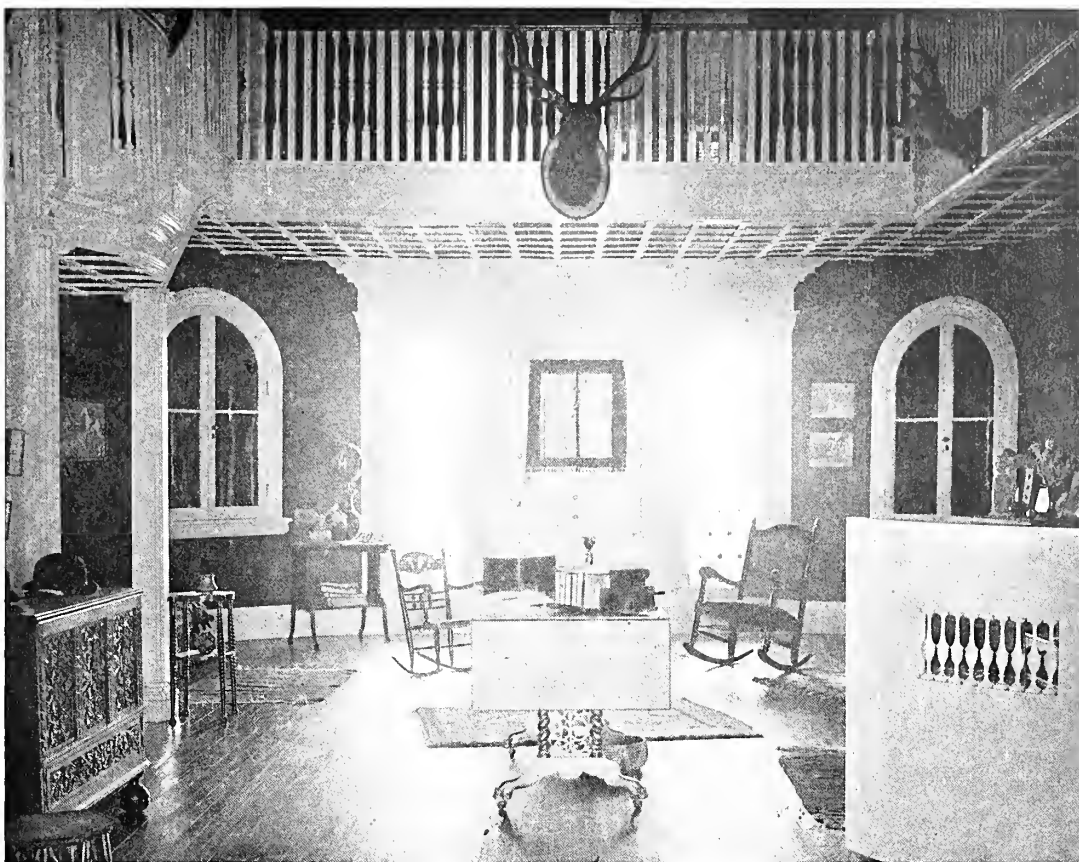
If the floors are of soft wood, such as white pine, poplar, etc., the best method of treatment is to give them three coats of floor paint; a good choice of color is a tone of soft brown. When the last coat is perfectly dry and presents a smooth surface, two coats of some good floor finish should be applied as to a new floor. Such a floor will wear and look fairly well, and afford a good background for rugs. The several coats of paint give firmness to the soft wood and render the floor much more durable.

There is now manufactured a wood covering for old floors known as wood carpet. It is obtainable in a variety of parquetry patterns and, when laid over the old floor and securely fastened in place, is practical and serviceable. Such a floor may be given any finish desired.

The choice of floor covering is affected by so many conditions that it is not easy to lay down any definite rules as a guide. The rugs or carpets selected should, so far as is practical, be inconspicuous. Obtrusive and unsuitable rugs or carpets will render an otherwise beautiful room unpleasant to live in. The less prominence given the floor of the room the better for the completed effect.

The rugs selected should, in color and design as well as in their placing (which is not the least important feature in good floor treatment), fit like mosaics into the picture. Where a rug of large and pronounced design is used upon the floor the side walls should be plain and show at least two tones of the same color. In rooms where a high wainscot is employed rugs showing pronounced figure and design look well, as in the dining-room presented in the first illustration at the bottom of this page—in the Boardman residence, Washington, where the Tafts stayed just prior to their occupancy of the White House.

In the illustration adjoining the latter, showing a hall, the

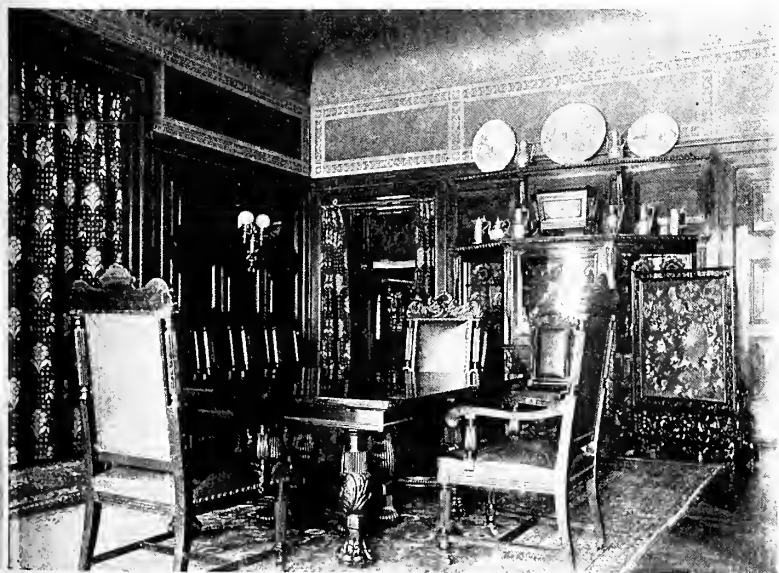


Georgia rift pine makes an excellent flooring and is less expensive than oak or maple. North Carolina pine is cheaper still

very beautiful Persian rugs supply the variety of color. The walls here are painted a shade of mulberry red which harmonizes well with the rich brown of the woodwork.

Among the best domestic rugs are those made in two tones, the central color being lighter than the marginal border. These rugs have a deep pile and are closely woven. They are particularly suitable to use in rooms where there is pronounced figure and color in the wall treatment or draperies. To select the dominant color in the wall covering and reproduce it in a darker shade in the two-toned rug goes far towards making a restful and attractive room.

Objection is sometimes made that these solid-color rugs show dust and footmarks too plainly. There is a sure remedy—keep the rugs clean.



With sombre walls or dark wainscoting the floor covering should be pronounced in design or coloring



Beautiful Persian rugs supply the variety of color here; the walls are painted mulberry red, the woodwork finished brown

Prize Fruits on a One-Acre Homestead

HOW A BOSTON AMATEUR GARDENER CARRIES OFF PRIZES FOR FRUITS—THE DETAILS OF HIS INTENSIVE METHODS OF GARDENING—HOW TO RAISE PRIZE CURRANTS, GRAPES, GOOSEBERRIES, APPLES, PEARS AND PLUMS

BY F. C. BABCOCK

THERE is a one-acre lot in Atlantic, Mass., which, in the hands of its owner, Dr. Walter Gardner Kendall, yields such remarkable returns that it seems but fair that his methods and results should be detailed for the help of other amateur gardeners.

Dr. Kendall is well known locally as a successful huntsman, dog fancier and home gardener. In the latter capacity he contributes to the weekly exhibits of the Massachusetts Horticultural Society in Horticultural Hall, Boston, and has been a persistent winner of the prizes offered. Every year his large and handsome gooseberries and currants secure first prizes. It is particularly interesting and instructive, therefore, to find out just how he does it. Dr. Kendall gives special thought and care to these fruits, subjecting the bushes first to careful pruning and thinning out of dead wood, followed by deep digging about the roots, and a generous mulching with stable litter. The worm which attacks so savagely both currants and gooseberries, is hunted diligently. It yields always to frequent applications of hellebore mixed with flour, which is best put on the bushes on wet or damp days. One of the modern insecticides has also proven entirely efficacious in ridding the bushes of these pests. The doctor's favorite currant is the Wilder; his choice of the gooseberries is the Bates. This superior gooseberry was developed from a chance seedling found on the premises of Mr. Bates of Hingham, Mass., who recognized a promising healthy plant, and by cultivation developed this

seedling to fulfil all his expectations. He produced just what fruit-growers wanted in the gooseberry—large, light-colored, smooth, thin-skinned fruit, sweet and of fine flavor. The Massachusetts Horticultural Society voted Mr. Bates a valuable medal as a recognition of his success, and as a benefactor to fruit-growers. Dr. Kendall has removed all of his old gooseberry bushes in favor of the Bates seedling.

Dr. Kendall's favorite fertilizer for the small fruits is raw ground bone-meal, mixed with wood-ashes. Sometimes, to attain quick results, he uses a preparation of nitrate of soda, made into a weak solution and applied to the roots.

Of the larger fruits, such as apple, pear, peach and plum trees, Dr. Kendall has made a careful study, and they respond finely to the low trimming and heading which is his rule in pruning. "Trim as low as possible," he says. The apple he ranks highest is the McIntosh, for which he predicts a leadership in quality and quantity. As an insecticide Dr. Kendall has a method of his own, and gathers, by the bushel almost, "the miller that makes the worm that eats the apple." On each apple tree he hangs by a string or wire a glass jar or wide-necked bottle. In this is put a preparation of molasses and water, half and half. The millers are tempted by the sweet liquid, drink themselves to death, and remain in sticky masses, which are removed and burned.

Dr. Kendall confines his efforts in pear culture to the varieties

known as Bartlett, Seckle, Dana Hovey and Bosc. His personal choice is Worden's Seckle, as it has all the good qualities of the ordinary Seckle, but is larger and finer in many ways.

It is, however, in grape culture that Dr. Kendall shows the greatest individuality of treatment. When the vine is in the blossom it is watched with sleepless eyes for rose bugs. These pests he combats successfully by steady hand-picking and immediate burning. As soon as the grapes form so as to show the probable shape of the bunch, the whole vine is gone over carefully, and two-thirds of the green fruit cut off. Dr. Kendall argues here, as with other fruits, "Better one bushel of the very best than ten



Twelve-year-old gooseberry bushes are kept pruned down to three feet in height. This fruit has taken first prize at the annual show of the Massachusetts Horticultural Society for the last five years

of poor or even of medium quality." In training the grape-vine he has a method of his own. It is not allowed to grow more than four or five feet high before the vines are stretched from the trellis or support to a tree or post a few feet away, and upon these separate wires the grape-bearing branches are trained. The fruit clusters thus have the best chance possible for absolutely unobstructed growth, air and light. Dr. Kendall's grapes have several times been prize winners. His leaders are Delaware, Worden, Campbell's Early and Green Mountain.

The doctor has tried cultivating the modern Japanese plum, but has set the variety aside in favor of the older American strain known as the Jefferson. The latter has been lost sight of in recent years, but is invaluable for domestic use, rich in flavor, prolific in bearing.

Like many other amateur gardeners, Dr. Kendall has had his fancies and fads in experimenting with foreign fruits and nuts, but says the returns do not warrant the time and expense. Apricots, nectarines, etc. have been nursed to maturity, but the New England climate is not favorable to such attempts. Huckleberries and blueberries, of our wild fruits, have been planted within the garden border, but, in his experience, they cannot be satisfactorily domesticated.

Doubtless, one secret of Dr. Kendall's success with his single



Dr. Kendall's currant bushes, though fifteen years old, are kept pruned down to three feet in height. They bear fruit that is as large as cherries

acre is the intensive cultivation he gives it. By intensive cultivation is meant heavy fertilizing, rigid pruning, and generous thinning-out of the green fruit. Another secret is the personal care he gives to everything and the fact that he has the interested help of a man whom he has trained to the work, and who has been his faithful assistant for fifteen years.

The experience of Dr. Kendall in his selection of varieties is the experience of one man in one particular locality. It should not be inferred that no other varieties of currants or gooseberries or pears are worth while. Another gardener under like conditions of soil and climate, or Dr. Kendall in another location, would perhaps have made an entirely different selection.



The grape vines are permitted to grow only three or four feet high, then stretched out over wires to get the maximum air and sun



Dr. Kendall's one-acre home garden is made to yield prize fruits through heavy fertilizing, hard pruning, and thinning out the green fruit

Inside the House



Edited
by
Margaret
Greenleaf

Miss Greenleaf will gladly answer questions pertaining to individual problems of interior decoration and furnishing. When an immediate reply is desired, please enclose a self-addressed envelope

Readers' Problems

WALL TREATMENT You have been of such assistance to certain friends of mine that I am encouraged to write to this Department asking your aid for myself. I send you under separate cover a set of blue prints showing the plan of my house. The house faces west and is painted white with green stained roof. The eaves, overhanging three feet, give a broad low appearance suggestive of the Dutch Colonial, and I would like to work in the Dutch effect in the interior wherever possible. I must tint the walls of the rooms downstairs; perhaps you could suggest some way of decorating them in addition to this which would not be too expensive.

Woodwork in living-room is of walnut; the tiles about the fireplace are cream color, shot with black. The floors are birch stained oak. I shall use ecru net curtains. I have mahogany furniture for this room. I also have two medium size rugs in tans and browns which I would like to have dyed to suit the room, or I might use one large brown rug with two small Orientals, retaining the other square rug for the hall. Kindly advise me. I should be glad to have advice and samples for inside curtains. We also have a large davenport in Bagdad covering; this I should like to have done over. I wish to use nasturtium shades for this room—deep brown leading up to some pieces in nasturtium red with tan and yellow between.

I would favor a Dutch dining-room. For furniture we have a round table, chairs and plain buffet of dark oak. The woodwork of the room is of Circassian walnut. Could I have shelves over the doors and windows and do away with the plate-rail, and will window seats look well with this? How should I tint the room? What over-draperies? Also I would like suggestions for children's room with samples of wall paper for bedrooms and bath.

The ideas for decorating your house as outlined in your letter are good, and in the following suggestions we are keeping to them.

The wall tint for the living-room should be a soft tan, neither yellow nor brown, like the sample we send you. The net curtains you now have should be hung next the glass reaching only to the sill. Over-draperies for these windows could be made from the tapestry fabric of which we send sample; these curtains should extend to the floor line. The red velour of which we send sample is recommended for door curtains; this, as you will see, is a double faced material, 50 inches in width, and may be purchased for \$3.15 a yard. In working out this scheme we have had in mind the nasturtium shades you mentioned. Your woodwork of Circassian walnut will supply the darkest shade of brown. The tapestry fabric shows a combination of

brownish tan and a little red; this should make a most attractive room.

The hall wall should be treated the same as the living-room. Your idea of using one brown rug in the living-room with two smaller Orientals would be a good plan. The other brown rug could be used in the hall. We send you the address of a firm who will dye rugs satisfactorily.

For the dining-room we send two schemes, one showing the Dutch wind-mill frieze—this to be applied at the ceiling line, and the wall tinted either a soft green, the color of the sample we send, or dull cinnamon brown. The coarsely woven Arras cloth is advised for upholstering the window seats, and for door curtains. We like your idea of using shelves over doors and windows. The second scheme sent for this room shows a delft blue wall with ivory white ceiling. We send a figured madras for over-draperies and blue upholsterers' velveteen for door curtains. The figured blue and tan tapestry is suggested for covering the window seats.

For the children's room a frieze showing Dutch children is sent. The wall should be tinted soft gray-blue, like the background of the frieze; the ceiling to be ivory. The small-figured linen is recommended for upholstering and for over-draperies.

For the bedrooms we are sending a selection of floral papers. One shows yellow roses on a cream ground, the other the nasturtium design, since you favor these colors. In both of these rooms embroidered white muslin curtains should be used next the windows with over-draperies of plain colored linen—in the yellow room the yellow, in the nasturtium room dull red. These are intended to be banded with a border of cretonne showing yellow roses and nasturtiums respectively.

For the rear room a plain rose paper is recommended; with this a figured cretonne or linen taffeta should be used. Since your woodwork will all be treated with white enamel these suggestions will be found harmonious.

The question next of importance for you to settle is the style of rug to use in each room. You will find some helpful suggestions on this subject in an article on another page of this issue.

MANTELS We are selecting the mantels for our new home which is rather Colonial in style, though I believe much modified. The rooms are not very large. The woodwork is painted white and the doors are mahogany. We have seen a very good mantel for the dining-room in golden oak. As my furniture is oak I thought this would be a good choice, but the furniture unfortunately is much darker than golden (almost brown in fact). Would such a mantel be

correct used with this furniture? The living-room will be furnished in mahogany, so we thought the mahogany mantel would look well. Should there be a cabinet top and mirror to this?

It would be most unwise to place the golden oak mantel in your dining-room with white woodwork. The mantels for both rooms described should be painted white like the standing woodwork.

Simple, artistic, Colonial mantels treated with white undercoating and ready for the final coat of paint are made by several manufacturers, and a design suited to the architectural detail of your rooms can be readily secured. You will find that this treatment will make for greater harmony in the completed room. The brown oak furniture for your dining-room will look well with this standing woodwork.

In England both architect and decorator are much given to the combination of *dark* oak and ivory white enamel. Our own Colonial architecture has established the accepted combination of mahogany and white, and therefore, this is most frequently seen in American homes. The cabinet mantel is not so desirable as the simple mantel shelf supported by columns. This may be topped by a mirror of design appropriate to the room in which it is used.

WALL COVERING Is there any fabric which HOUSE AND GARDEN will recommend for covering walls, other than burlap or wall paper? We wish something very durable, and wish to avoid a surface which will roughen readily.



The type of mantel that distinguishes the genuine Colonial architecture. A mirror of this kind is not easily improved upon for the over-mantel decoration

We are glad to send you samples of materials which we can heartily recommend for your purpose, also the addresses of firms from whom these goods may be obtained. These are made in a varied selection of colors, and artistic and pleasing combinations for the different rooms may be secured from them. The materials are very durable; walls so covered may be painted in oils, or washed with water color tints if at any time it seems desirable to change the decoration of the room.

A New Wood Finish

THE revival of gilded wood in interior decoration is very general. The soft brown gold tones of the finish which is most favored harmonize well with almost any scheme of color. Lamps, sconces, lighting fixtures, mirror frames, desk sets, book ends, and quaintly carved boxes are among the articles which readily find places in a decorative plan. Two very beautiful lamps for a library table have recently been used in a modified Colonial room. Corinthian columns of carved wood, standing about 24 inches in height from a heavily weighted base, hold the brass fount of the lamp, which is small, though arranged to hold sufficient oil to burn for eight hours. Half-barrel shades of golden-brown fluted silk completed these attractive lamps.



Modern Colonial mantels are obtainable, patterned after the good old types like this Salem example

Garden Suggestions and Queries



Edited
by
John
W Hall

Mr. Hall will gladly answer queries pertaining to individual problems connected with the garden and grounds. When an immediate reply is desired, please enclose a self-addressed stamped envelope.

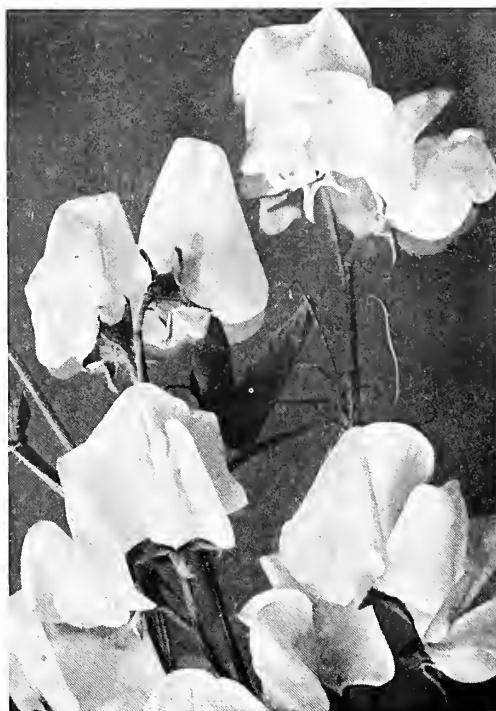
October Activities

THE LAWN The bare spots in the lawn should be looked after. Loosen the bare places with a sharp rake and then treat them to a dressing of pulverized sheep manure, and seed liberally. After seeding, again rake over the surface so that the seed will be well covered. This should be followed by the use of the roller to smooth the surface. The finer the soil can be made before seeding, the better will be the result in securing a good stand of grass. If the lawn is well cared for, properly fertilized, and kept closely mown, the sod will improve from year to year. Many gardeners think that the grass should be let grow rather tall about this time of the year to make a protection for the roots. This is a mistake; the lawn should be kept closely mown until the grass ceases to grow. If left to get tall a great deal of the grass will die out during the winter and this long grass will have to be raked out by hand in the spring before the lawn can be made to take on a fresh appearance. If closely mown late in the fall it will start into growth very early the following spring. Bone dust or pulverized sheep manure, preferably the latter, makes good lawn fertilizers. It is not necessary to have the lawn unsightly all the winter months through the use of coarse stable straw-manure. Give a good top dressing of pulverized sheep manure—that is sufficient.

ORNAMENTAL TREES AND SHRUBS October is the best time of the year in which to plant ornamental trees and shrubs, except in localities where the winters are extremely severe. In the selection of both ornamental trees and shrubs regard must be had for the adaptability of the subject to the climatic conditions existing where it is to be planted. In planting always make the hole at least a foot wider than the root area of the specimen, and the depth according to the depth of its root system. If the earth at

the bottom is a stiff hard clay, or a gravelly hard-pan, it should be broken up to a depth of a foot or more and a goodly portion of sods and manure incorporated with it. If the soil where the tree or shrub is being set is poor, a good compost of well rotted manure, leaf mold, and sods should be thrown in and dug in to a depth of six inches or more. See the article "The Whole Art of Transplanting Trees" on another page.

SWEET PEAS Sweet pea seed planted now to lie dormant in the ground all winter will give much earlier bloom than the earliest spring planting. Fall planting is especially desirable for well drained, light, sandy soils, as the vines start early in the spring and come into flower much earlier than they would in a heavier soil, where they make a much stronger growth. The period of sweet pea blooming may be very much extended by placing a mulch of fine straw or grass about the roots, keeping them well watered and the blooms picked off. It is well to keep in mind that sweet peas will not do well planted in the same soil two years in succession. But if they are desired in the same location the trench method can be resorted to—the old soil taken out and the trench refilled with new soil and manure. Sunlight and fresh air in abundance are essential to successful sweet pea development. In the shade the vines will make a tall growth, little foliage, and less flowers; in damp places the foliage is apt to mildew and the vines die off without flowering. Spade and prepare the ground properly, having it in a fine loose condition, putting on a liberal application of well rotted barn manure, or pulverized sheep manure, before spading. Use a liberal quantity of seed to make sure of a good stand—one ounce to fifteen feet of row is sufficient—and, when well started, thin out the young vines until they stand from four to six inches apart. Light two-inch-mesh poultry wire makes a very convenient support for the vines. A better and more satisfactory way of supporting the vines is to drive stout round stakes, four



Dig over your trench and sow sweet peas now to gain several weeks in the spring

or five feet high, every four or five feet along the row, and then run light jute twine from stake to stake, commencing a few inches from the ground and putting the twine about six inches apart on the stakes. The best support for the sweet pea vine, however, is brush cut from the ends of tree limbs or from young bushes. These when firmly planted in the soil allow the vines to grow in a more open way than the trellis made of either wire or twine. The support for the vines should be provided before or as soon after planting as possible so that the first tendrils may attach themselves firmly to the supports. Commence cultivation as soon as the plants are above the surface and continue it during the entire season. About the only thing to be done is to keep the soil loose and fine for a depth of two or three inches. Frequent workings keep out weeds and admit the air more freely to the roots, and keep the soil in the best condition for plant growth. During dry weather thoroughly soak the roots of the vines twice a week. Do not allow seed pods to form on the vines, and keep all faded or dried flowers picked off. Cutting the branches or tips of the vines back occasionally will induce them to branch and thus prolong the season of bloom.

HYACINTHS Childhood recollections of spring flowers are usually associated with the fragrant hyacinth. The florists have not been able to supplant or even approximate it for early outdoor flowering. Delightful effect can be had by massing different varieties that grow approximately the same height and bloom at the same time. Now is the time to plant hyacinths in the open. They do best in light soil with sunny exposure, and where the soil is naturally heavy it should be lightened by the addition of sand. Spade the bed to a depth of twelve or fourteen inches, letting it rise only very slightly above the level of the walk. Plant the bulbs evenly at a depth of about six inches. To plant them at uneven depths is sure to produce irregular blooming. The bulbs should be set from six to eight inches apart and care should be taken not to firm the soil too much around and over them. To set each bulb in a handful of clean sand is a guarantee of proper drainage. After the ground freezes cover the bed with a few inches of dry litter, evergreen boughs, or straw manure which should remain through the winter.

The hyacinth is equally desirable for pot culture. For this purpose the large varieties should be chosen. They should be set singly in 5-inch, or smaller pots; a 7-inch pot will carry three bulbs very effectively. The best potting soil can be had by using two parts of fibrous loam to one part of pulverized sheep manure, with the addition of a little powdered charcoal. First fill the pot and then press the bulb into the soil, leaving about one-third of the bulb exposed. Bury the pot in the ground with its top about six inches under the surface and leave it in the open five or six weeks, by which time it will be well filled with roots. It can then be taken into the house where it will soon be brought into flower by the warmth. Continue to pot until the end of November for a succession of bloom. Supply plenty of water, and when the flower-spikes appear hasten development by the application of liquid manure.

TULIPS Both for beauty of form and brilliancy of coloring there is no flower that equals the tulip. It is admirably adapted for the border around the house. By the harmonious massing of contrasting colors the most gorgeous effects can be produced. Tulips are also invaluable for pot culture. The color of bloom and height of growth are usually given by the nurseryman and that makes it an easy matter to select just what is wanted. The cultural directions given for the hyacinth are equally applicable to the tulip. However, as the bulbs are smaller they should not be planted quite so deep. Four inches to the bottom of the bulb set in the open is enough, while the distance

between the bulbs can be to four to six inches. A 5-inch pot will contain satisfactorily from three to five bulbs. The double tulips generally come into bloom later than the single variety, though there are some late flowering single ones.

NARCISSUS Add the narcissus to your selection of fall planting for spring flowering. They are very easy of cultivation and do well in almost any soil and situation, but preferably in stiff soil and shaded location. See the first article in this issue for full particulars. The narcissus is grown extensively in pots for winter cut flowers and require practically the same treatment as has been suggested for hyacinths and tulips. The jonquil is related to the narcissus and is suitable alike for pot culture or planting in the open.



Set out narcissus bulbs this fall either to naturalize them or to get early bloom in the border

Care of Begonia Roots

Will you please tell me how I can best keep my begonias during the winter?

R. S. W.

Detroit, Mich.

As soon as the edges of the leaves and flowers become blighted by cool nights, the plants should be taken up, the tops and some of the roots cut off the tuberous-rooted varieties, and the bulbs carefully dried for storage. Do not dry too rapidly, else the bulbs will shrivel and lose their vitality. Some of the soil may be left on the plants when taken up and if placed in a cool airy shed will dry out gradually. When well dried, clean and wrap in cotton wadding to prevent moisture, and place in a dark closet where there is not enough warmth to cause them to shrivel. In the spring the bulbs may be planted about the same time the seed were sown the previous year.

J. W. H.

Perennial Peas

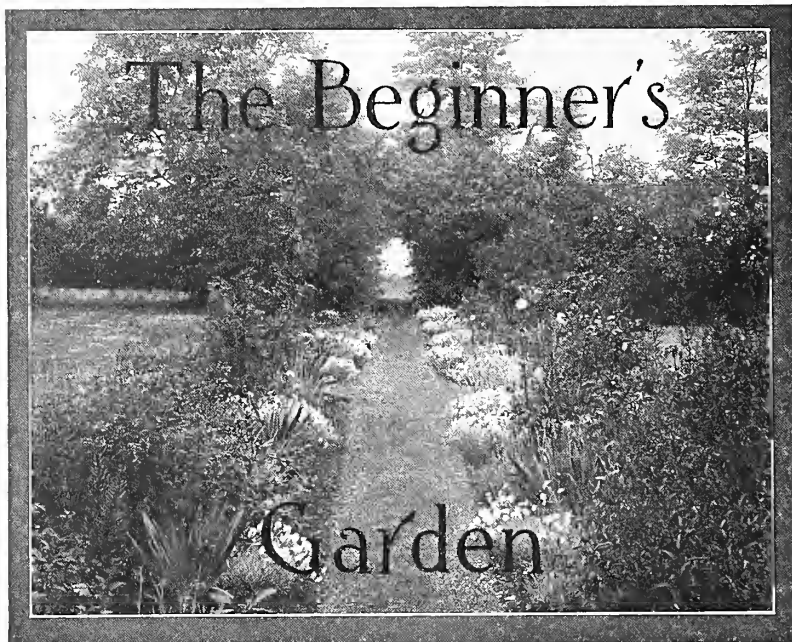
Please tell me something about the habits of the perennial pea, how and when best to start them.

R. C. H.

New Bedford, Pa.

Perennial peas (*Lathyrus*) are entirely hardy and attractive climbers when given proper support. The flowers are quite similar to sweet peas but are borne in large close clusters and are without fragrance. They commence to bloom early in the spring and continue to flower throughout the season. This is a good time to transplant the roots. If grown from seed, the seed should be planted quite early in the spring, about one inch deep in rich moist soil. They will always flower the first year when grown from the roots. While rather slow in growth from the seed, if planted in real good soil they will flower the first summer after planting. The second year they will grow more rapidly, attaining a height of eight or ten feet, and come into bloom very early. They make excellent cut flowers, retaining color and vitality for several days when supplied with fresh water and if the ends of the stems are cut off.

J. W. H.



The purpose of this page is to set forth in the most direct, non-technical form the fundamental principles of amateur gardening. Unlike the great mass of garden literature, it presupposes no knowledge of the subject, aiming to satisfy those who now for the first time want to know how to make things grow. The Editor will welcome any questions from beginners and will print in these columns the experience of contributors when they seem to have a wide appeal.

SOIL There is one thing that surely is essential to a garden—without which there can be no garden; that is soil. And there is one thing just as essential to a gardener—without which he cannot be a successful gardener; that is knowledge of soil. To be sure it is not necessary to go into an exhaustive study of the subject, but a general acquaintance with the physical characteristics at least of the various kinds of soil, is imperative. Nothing can make up for the lack of it.

In the first place soil is classified in three ways: first, according to its origin, which means according to the rock from which it was derived—as limestone, sandstone or granitic for example; second, according to its chemical properties—as calcareous, alkali and so on; third, according to its physical or mechanical properties—as stony, gravelly or clayey, etc.

But the first and second we will overlook, giving attention to the third only, at present—the mechanical or physical.

Soil is made up of particles of broken down rock combined with decomposed organic or living matter. The size of these particles, their relation to each other, the proportion between them and the air and water which they retain in the infinitesimal crevices separating them—these are the things which govern the physical characteristics and the soil texture; these, clearly understood, make it possible for anyone to follow a line of common sense reasoning and arrive at the right thing to do to put any soil in the condition most favorable for supporting vegetation. For soil may be modified almost as one chooses, especially within the area of the average home grounds.

Loam is the ideal soil most generally favorable to plant life because, being a combination of sand and clay—of large and small soil particles—in about equal proportions, it retains moisture in sufficient quantity to supply plant food in solution, and at the same time it is properly aerated. Air is an important factor in soil and needed by the roots of plants quite as much as water.

The first thing toward actual garden making for the beginner to do, therefore, is to determine which side of the balance between

sand and clay is overweighted in the soil with which he has to deal, and how much it is overweighted; there is a simple test which will show, approximately and near enough.

HOW TO TEST SOIL Go out into the garden or where the garden is going to be, and turn over a spadeful of earth three days after a rain. Is it powdery and light? Then sand predominates—and when sand predominates organic matter is what is needed to bind the particles together. Is it sticky and like putty, retaining the imprint of your fingers? That means a lack of sand, with correspondingly too much clay; so it is sand or some loosening agent that is the thing required.

Ordinary manure is as good as anything you can get for supplying the needs of a too sandy soil, while deep plowing, which gives the water a chance to escape from clay, is often all that an ordinarily heavy soil that has lain unworked, requires to make it into a friable loam. If this does not lighten it enough, however, a dressing of lime should follow.

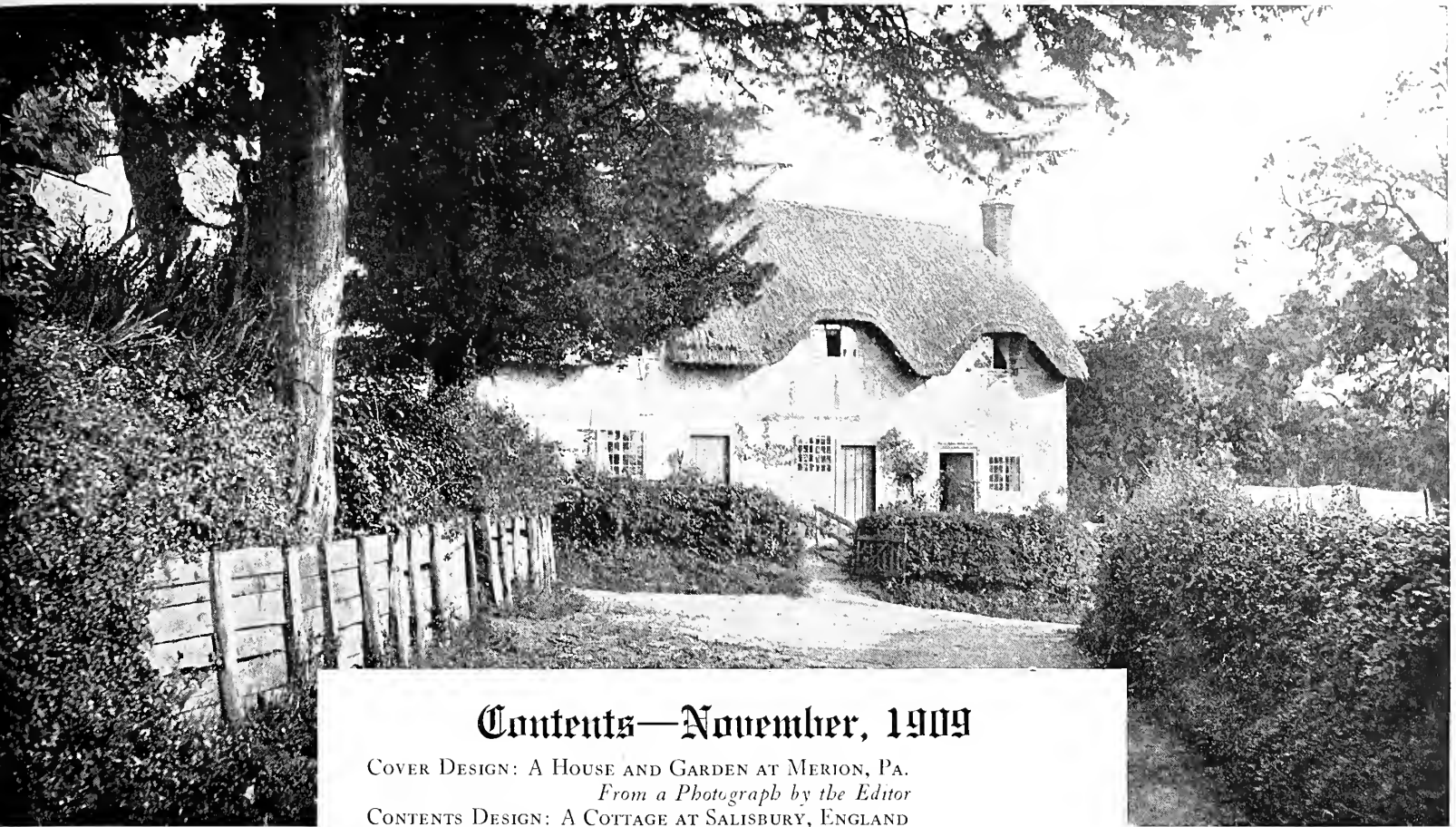
Begin your garden now by doing this work with the soil. The weathering of it during the winter will help greatly, for the action of the frost and sun has a decided physical effect that should be taken advantage of whenever possible. With a spring beginning there is no time to wait for these to do their portion of the work—but with a start made now there are from six to seven months ahead, during which the elements may have free rein.

With outdoors looked after, pay particular attention to all that the catalogues and garden books and magazines, which you are going to read during the winter, have to say about soil. You know what they mean when they talk about sandy loam, or clay loam, or just plain loam, and you know which yours is. What have they to say about your particular kind? Never mind if they do not agree with each other or with what I have said; read them. You will find something to think about—you'll get ideas—and you will begin to appreciate how much there is of interest about this very common, ordinary dirt under our feet that we have always taken for granted. Our very lives depend upon it, literally. Isn't it worth studying a little bit?

NOMENCLATURE Plant nomenclature is a staggering proposition when you first meet it face to face—but don't get discouraged over your books and catalogues. It isn't really half so bad as it looks, nor as it sounds when you begin trying to pronounce the words. And believe me, your enjoyment of every growing thing will be very much keener if you make its acquaintance under its own true name instead of under some dubious nickname which may or may not fit. The true botanical name has been bestowed upon it for some definite reason by students who knew what they were about. It fits—and it means something. Learn it; pronounce it in sections, just the way it is spelled; nine times out of ten you will have it right—and the tenth is not going to matter.

Of course no one in his right mind will speak of familiar flowers under their Latin names in ordinary conversation. That is not why I urge you to learn them; but there are very many things which we already know commonly under their true name. Why not know all of them? By doing so you will find yourself able to trace relationships among plants and plant families which you have never dreamed of—and you can order the thing you want from any dealer under the sun, except possibly a Japanese, and be sure you are getting it right.

Common or popular names vary in different parts of the country so greatly that they are absolutely unreliable. Botanical names are fixed as the laws of the Medes and Persians—and they come easy, once you get started.



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From a Photograph by the Editor

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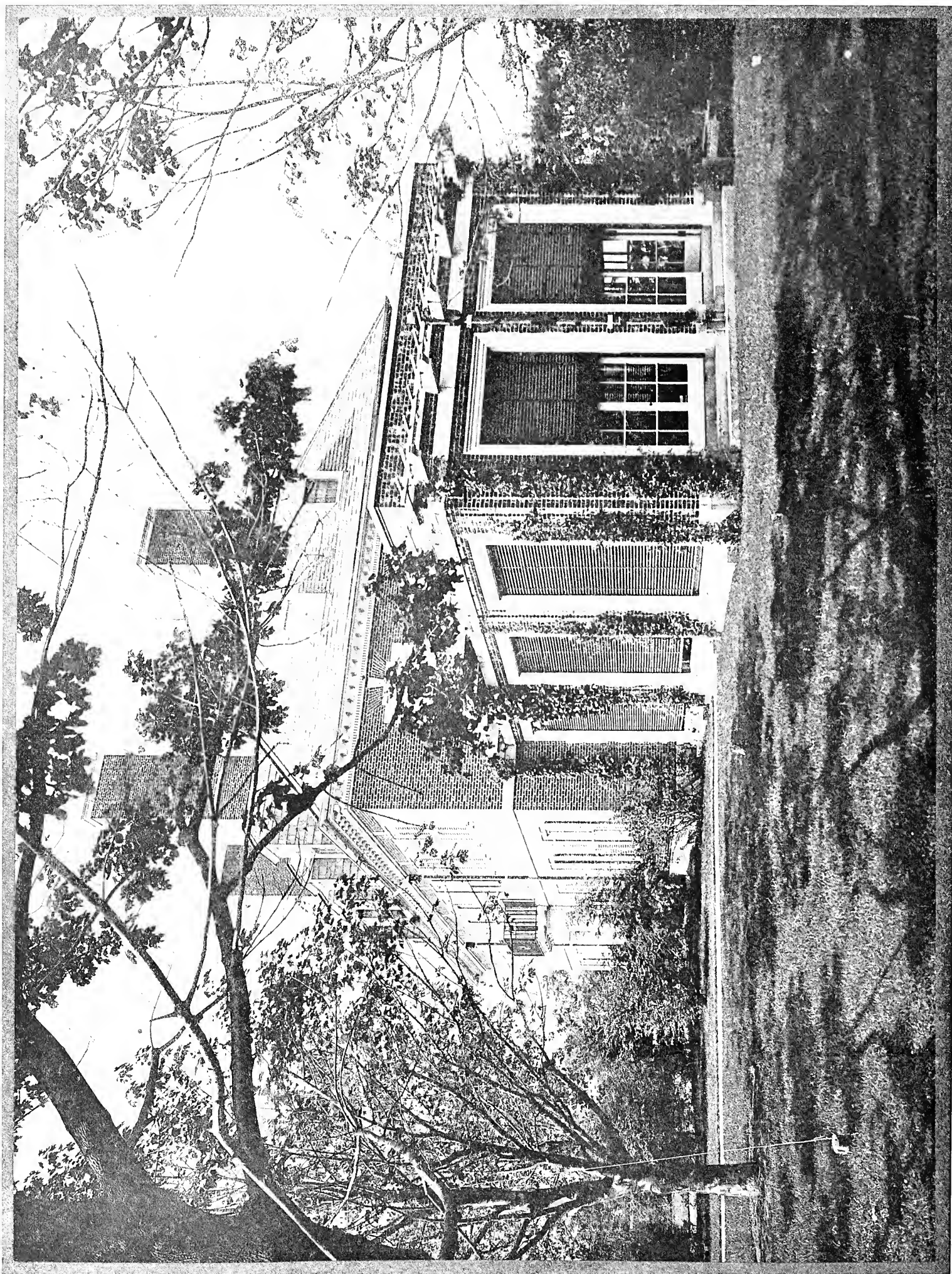
FRONTISPIECE: THE G. S. PALMER HOUSE, NEW LONDON, CONN.

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HENRY H. SAYLOR, EDITOR





THE GLASS-ENCLOSED PORCH FORMING AN END_WING ON THE HOME OF MR. GEORGE S. PALMER, NEW LONDON, CONN.

The porch openings all have glazed doors opening out upon the lawn, and the light in the sun room may be controlled by means of the Venetian blinds which fold up into pockets at the top of each opening. The house was designed by Mr. Charles A. Platt, architect

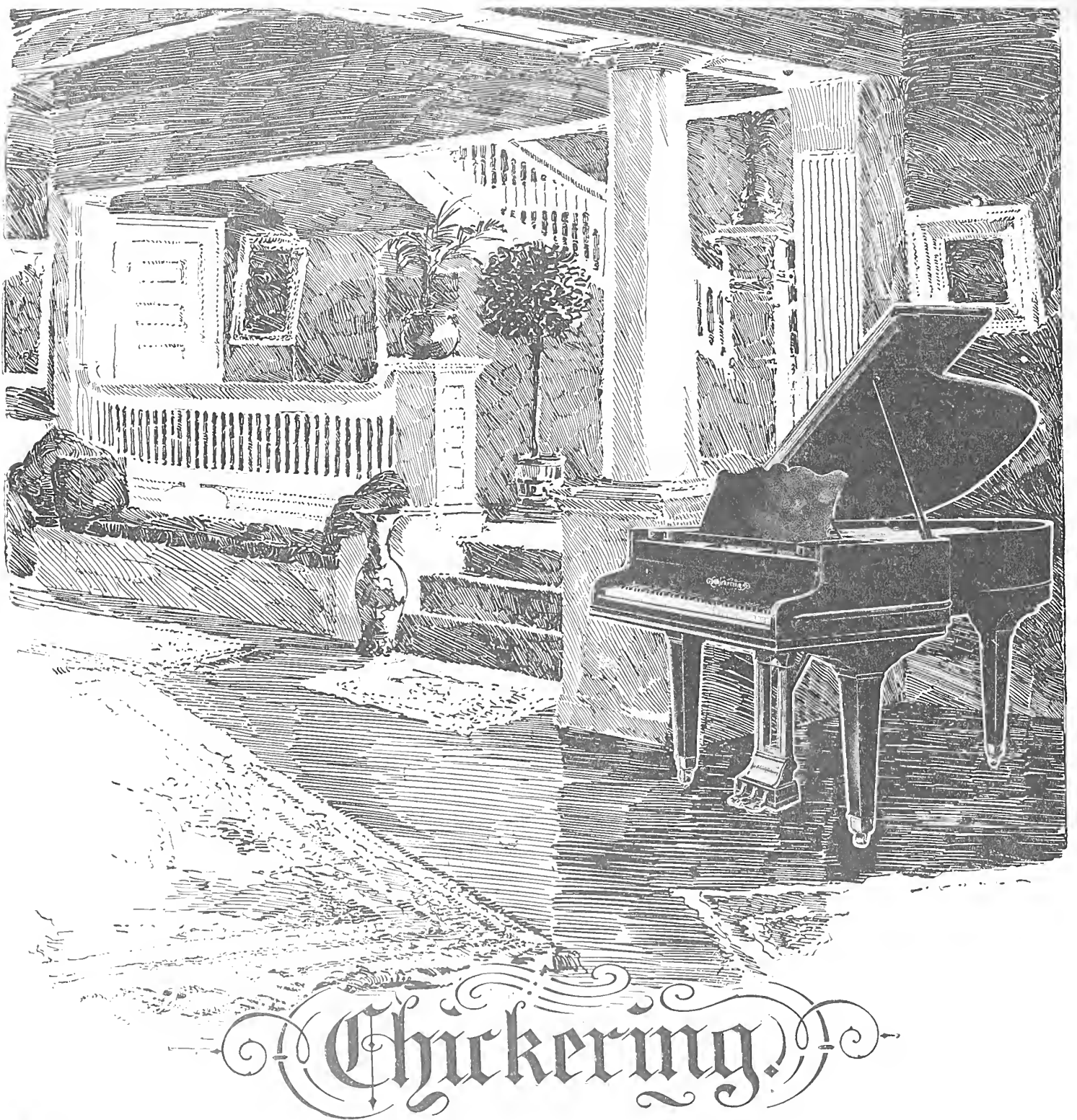
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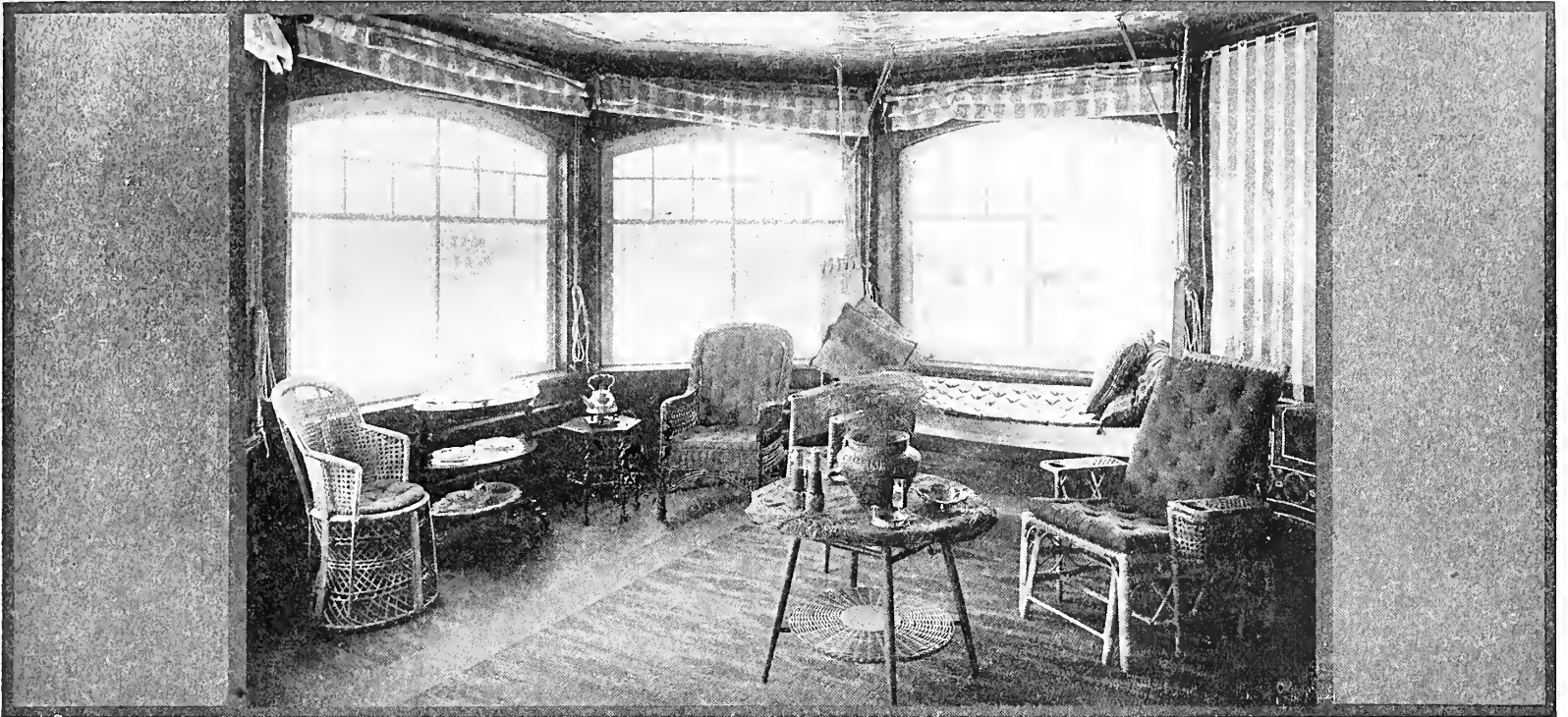
BOSTON, MASS.

House & Garden

VOLUME XVI

November, 1909

NUMBER 5



Enclose your porch with glazed sash, furnish it informally and make use of this important part of your house during the winter months

Using the Porch all Winter

A SUGGESTION FOR MAKING USE OF THE MOST ENJOYABLE FEATURE OF THE HOUSE EVERY MONTH IN THE YEAR INSTEAD OF ONLY IN THE SUMMER

BY HENRY H. SAYLOR

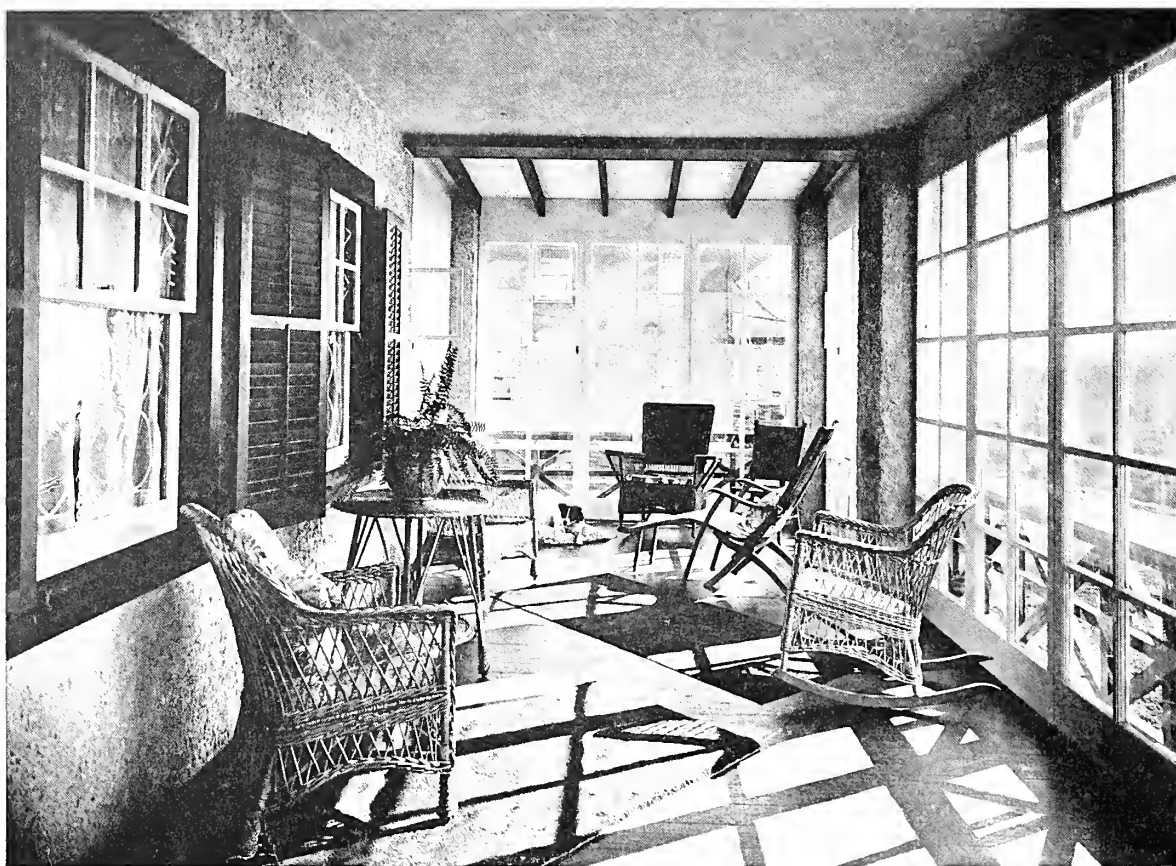
Photographs by J. T. Beals and M. H. Northend

IT is a very strange thing, when you come to think of it, that we Americans have, in the main, been perfectly satisfied to give up the use of our porches for the greater part of every year. In no other country in the world has the porch been accepted as such an indispensable part of home life as in the United States. We spend upon it the greater part of our waking hours from June through September—not to mention the increasingly great use we make of the porch in our sleeping hours as well. And yet, when the cooler days and chilly evenings of October come around we give it up with scarcely a murmur, and take refuge in the darker, less cheerful and less healthful portions of our homes on the other side of the front door. One would think that our Yankee ingenuity would long ago have devised some means of getting around our climate in this regard, and yet the instances where this has actually been done are so few as to be actually noteworthy.

And the strangest part of it all is that the solution of the problem is so very easy. In the mosquito-infested parts of the

country it has long since become the customary thing to do to enclose the whole porch, or a portion of it, with screens to keep out the insects, yet the enclosing of the same space with glazed sash in winter to keep out the cold—or, to be more accurate, to keep in the warmth—is remarkably uncommon.

I suppose that a study of a number of typical house plans would disclose the fact that from one-fifth to one-quarter of the area occupied by the first floor of a house is occupied by porch space. Leaving out of consideration the upper stories, for the reason that they are used primarily and almost exclusively as sleeping quarters, this brings the realization that we are actually losing the use of about eight per cent of our house during the hours when we are up and about. An eight per cent loss on any other kind of investment would surely not have gone unchallenged this long. Why it is almost, if not quite, as bad and without reason as that very amusing custom of our not far distant ancestors, when they kept closed and musty and dismal the largest and best located room of the house—the front parlor, excepting upon the



Where the porch has an open balustrade or railing it may either be sheathed with tongue-and-groove boards on the inside, with a sash above the hand-rail, or else the sash may extend from floor to ceiling inside the railing

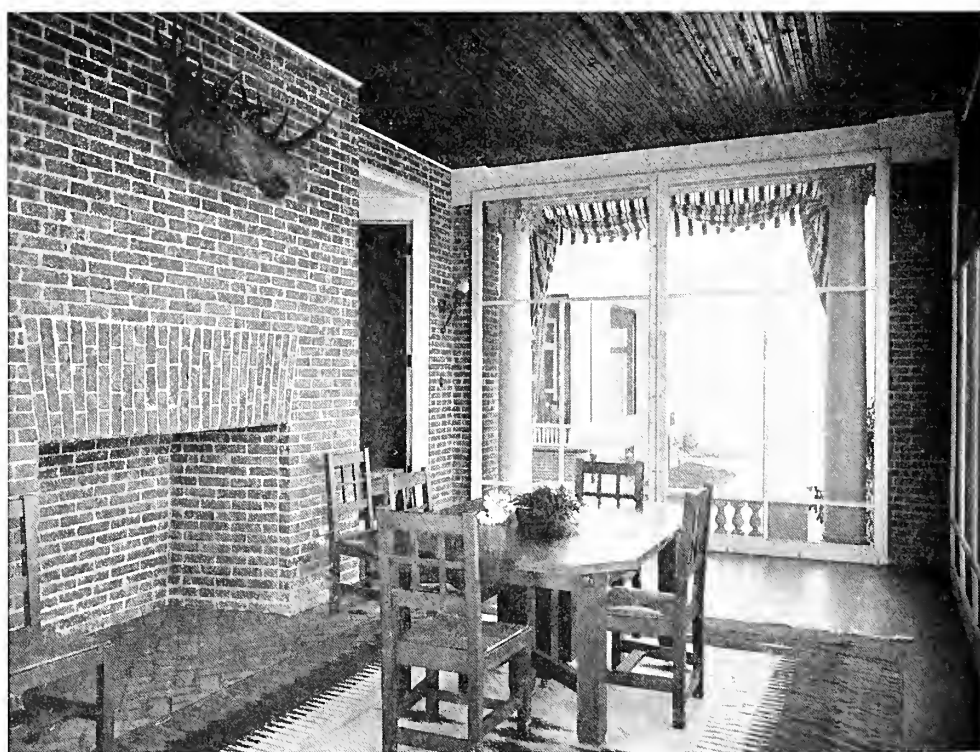
occasions of weddings and funerals. Probably our own children will smile indulgently while enjoying the comforts of their sun-lit outdoor living-rooms and say to themselves, "And this is the part of the house that our fathers were content to have put out of commission for eight months of the twelve!"

Of course, some porches can be much more easily enclosed with glazed sash than others. If your porch has square posts supporting the roof, rather than round columns, and if the "balustrade" is not a balustrade but a solid parapet of shingles or plaster, the fitting of the sash will be the easiest thing in the world; all that is needed is a strip of $\frac{1}{2}$ x 2 inch wood, white pine preferably, along the top of the parapet ledge, across the lower side of the soffit or top of the opening, and on the sides of the uprights, against which the sash will be snugly fastened. In one or two of the openings it will be well to have a pair of sash, fitted to open like casements, or to slide one behind the other, for there will be many times throughout the winter when the porch will be the more comfortable and enjoyable for being open to the outside air. Have at least several single panes arranged to slide open for the sake of ventilation.

Where there is an open balustrade, and round columns for the uprights, the problem is not so simple, but it may be solved no less completely, and you will then have an additional area of glass, which means more sunlight. In this form of construction the most satisfactory way to enclose the porch is to put the strips or "stops" on the floor, along the porch ceiling, and up along the wall of the house proper, setting the longer sash up against these

inside the line of balustrade and columns. At the corners the sash may lap, one over the end of the other, with another upright strip to make tight the inside corner. The sash, in either case, should be held in place by screws or, better still, by brass turn-buttons, so as to leave no disfiguring marks on the permanent woodwork during the summer when the sash are taken down and stored. It is, of course, an easy matter to have the fittings arranged so that insect screens may take the place of the sash when warm weather comes. The screens are usually built up of thinner wood, but the turn-buttons may be made to engage in the same slots by the simple expedient of mounting them on strips that will make up the greater thickness of the frames.

The enclosing of the porch area, however, is not all that has to be done to make the place an outdoor sun room that will be comfortable enough to ensure constant occupancy throughout the cold weather. The bare, uninviting enclosure alone would be little reward for the work of fitting it up with sash, and we would perhaps conclude that the aforesaid eight per cent loss was irretrievable after all. In the first place, it is well to make some provision for keeping the floor from being constantly cold and barn-like. A tight sheathing of tar paper



If there is a chimney on the porch side of the house it is not a difficult matter to put in an outside fireplace. Here the dining-porch is enclosed with glass for use as a winter breakfast room

nailed to the under side of the porch floor joists will give an air space beneath the floor proper that will do much towards accomplishing the desired result. Weather-stripping on the outside edges of the sash will prove to be another factor in the comfort of the enclosure.

The door in the glass partition will almost never need to be as wide as the opening left at the head of the porch steps. Make it about three feet wide and place it in the center of the opening, flanking it on either side with narrower glazed sash. To gain the requisite rigidity, both at the hinge and latch side of the door, it will be well to introduce a couple of 2 x 2 inch uprights against the outside of the partition at these points. And if any of the spaces between the permanent uprights is greater than six feet or so, it would be well to divide the space with several sash instead of using only one, putting the same size uprights—2 x 2 inches—against the outside of the dividing lines.

Small panes are better than large ones in a partition of this kind for two reasons: one is that the breakage that is almost certain to occur when the sash are being taken down or put in place will be less expensive, and the other is that small panes, because of the additional amount of woodwork in the frames, give a more substantial and pleasing effect from both inside and outside of the enclosed room.

Perhaps the most important factor in securing for the sun



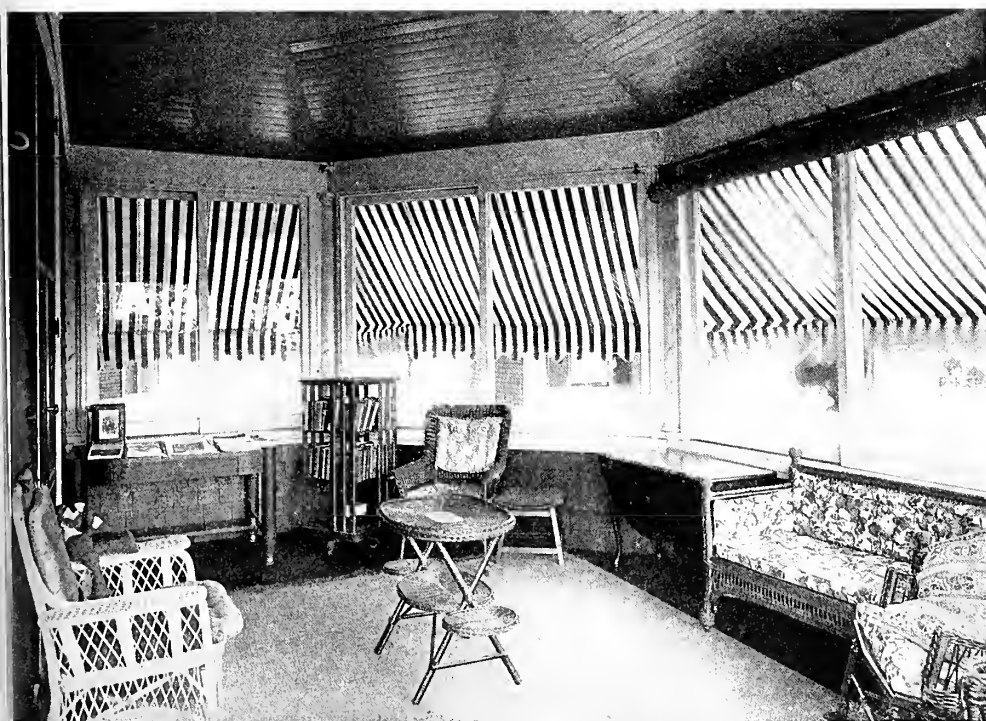
Where a solid parapet and square piers support the porch roof it is the easiest thing in the world to fill the openings with glazed sash so that one-quarter of your floor space is not put out of commission for eight months of the year

room the inviting and hospitable quality that will ensure its constant use and enjoyment is the furnishing. Consider the porch as enclosed a *room*, and treat it accordingly. Its open, semi-outdoor character will demand a certain informality in floor covering and furniture, and surely a number of potted plants.

For the floor a domestic rug of coarse but substantial weave would do nicely, or one of the type that is woven from grass would be eminently serviceable—Orientals are never out of place, but the tracking in of dust and snow upon the enclosed porch floor is not conducive to their usual long life.

Wicker furniture always looks well on the porch, whether the latter be open or enclosed. If it is stained a dark green, so much the better, for the natural color of the wicker or white paint will look too cold. Sturdy oak furniture, of the craftsman or so-called "Mission" type, is also well suited to a room of this kind. Whatever you do select, do not make the sun room a repository for all the cast-off furniture that has been banished from various other rooms inside the house—that is perhaps the very surest way to make the place a disappointment from the start.

Have in it a table, by all means—there are few things that will make a room more inviting and livable than a fairly large table in the middle, bearing a few good books, a stock of the current magazines, and a large bowl of cut flowers. It has a peculiar form of magnetism that makes one want to turn aside from his way, throw himself down in the big easy chair by the table's side and luxuriate. And, by the way, do not omit the big



Wicker furniture seems to belong naturally to the enclosed porch. It is well, however, to have it stained a dark color in order to prevent its making the sun room look cold

easy chair; the table alone or the chair alone will not suffice; you must provide the combination.

Then you will want plenty of chairs, a settle or two, with cushions that one does not have to handle tenderly, and plenty of growing things. With the whole outdoors in its winter sleep, the presence of some real, live green will be appreciated as at no other time. Have some ferns, on the window ledge and in hanging baskets; some primroses and begonias in brass bowls or pottery, and some narcissus bulbs forced into winter bloom in a bowl of pebbles and water.

But this is not all. If the sun room is to be of use at all times throughout the cold months there will have to be some provision for heating it. That sounds difficult, on the face of it, but in reality it is not such a hard thing to accomplish after all. If you have hot water or steam heat, it will be a matter of no great moment to have a couple of new radiators connected up to stand along the inside wall. Few hot water or steam boilers are utilized to the limit of their capacity in the amount of radiation installed. Even with hot air as the system in use, the difficulty is not hard to overcome; for the duct may be led from the furnace through the cellar wall and up through a register in the porch floor, provided the distance is not over twenty feet; if greater, a hot

water coil may be put in the furnace and the porch heated by a radiator.

If you are fortunate enough to have a chimney on the porch side of the house, you are to be envied, for a new fireplace can be built on its outside face and the heating problem solved at once in the most satisfactory way of all.

Would you like to know how much it would cost to enclose your own porch and save that eight per cent loss year after year? You can readily figure it out for yourself. The under sheathing for the floor may be set down at one cent a square foot, including the labor. The sash, all glazed, weather-stripped and framed in place might cost about forty-five cents a square foot. A radiator of average size, and fitting up, would perhaps bring up the amount by \$40 or \$60. Making a connection with a hot air furnace with duct and register would cost, say, \$25. And if the chimney is at hand a new fireplace could be built on and ventilated through an existing flue for about \$50. So there you are. Add it all up, allow for rugs and furniture and see how long it would take that eight per cent loss on the cost of your house to balance the account, not forgetting to put on that side of the ledger the cash value of the enjoyment you and your family and your friends are going to have in the enclosed porch or sun room.

The Making of One Country Home

THE ACQUISITION, RECONSTRUCTION AND OCCUPATION OF AN OLD FARMHOUSE AT REDDING RIDGE, CONNECTICUT—WHAT REMODELING WAS NECESSARY AND WHAT IT ALL COST

BY JEANNETTE L. GILDER

Photographs by author and F. P. Sherman



ANY years ago, in the turbulent sixties, I lived as a small child in the hamlet of Redding Centre among the hills of Connecticut. My family had moved to that place from a village near New York and it was my first introduction to the delights of real country life. About two miles from Redding Centre was Redding Ridge, a hamlet of much the same size but a little higher up in the hills.

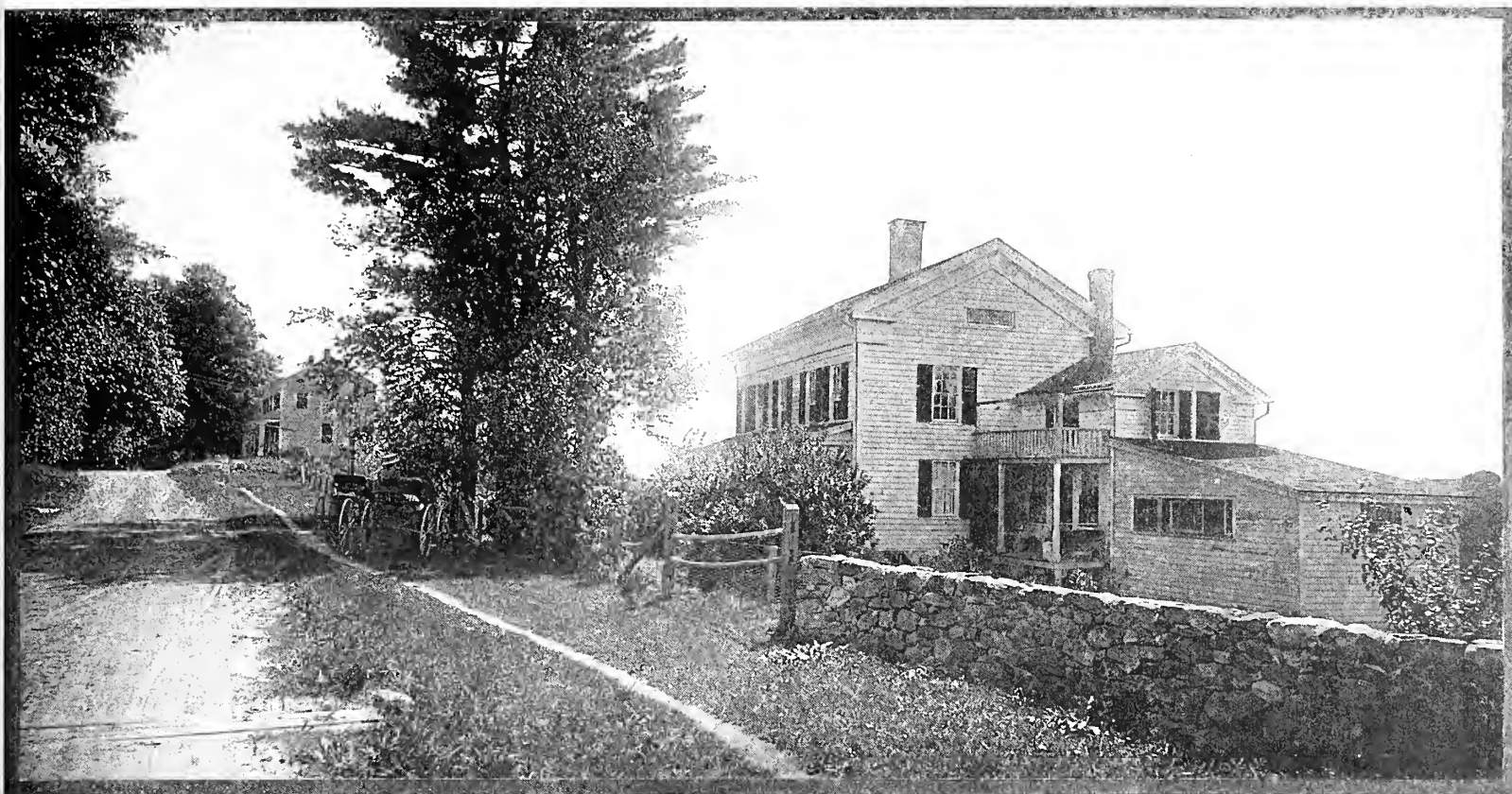
When we children went out for a good walk our objective point was more than likely to be Redding Ridge, and this for various reasons: one, that at a certain large and hospitable farmhouse we were sure of getting generous slices of cake and all the milk that we wanted to drink. The daughter of the house was a great horsewoman. She rode and drove the horses that she had herself broken to harness. What she did not know about live stock and farming generally was not worth knowing. Naturally she was a great attraction to us youngsters who regarded her as a veritable Di Vernon.

For only one short year did we live at Redding Centre, then we folded out tents, like the Arabs, and silently, and I may add, tearfully, moved away.

One day about five years ago, and forty since the Redding days, a letter bearing the post-mark Redding Ridge was handed me with my office mail. Although I had not seen the handwriting since I was a young girl I recognized the characteristic chirography of the Di Vernon of the Ridge. The letter contained an invitation for me to make her a week-end visit. I answered

by return post that I would come as sure as there was a train to take me, and I went.

The next day my friend drove me over the old scenes and to her surprise, and to my own as well, I recognized all the old places and noticed every detail of change. The changes were not many—a "lean-to" added, a barn moved back,—small thin s but I noticed them all and my love of this country returned tenfold. I must have a place up there among the hills. I had been looking for years for a little summer retiring place, a place where there were no mosquitoes and no malaria and on the main line of a railroad, for I dislike tiresome changes once I am started on my journey. Although on the main line, Redding Ridge is seven miles, five by courtesy, from the railway station at Bethel, but that to me was one of its attractions. I inquired about property and was shown farms that could then have been bought for a song, but they were not what I wanted. I wanted something on the Ridge road not too far from my friend's farm, for I should depend upon her for "butter and eggs and a pound of cheese." I did not want much land for I did not want responsibilities. Something inexpensive where I could be care-free, where I might loaf and invite my soul. I found just the place but I could not have it. It was not more than a pistol-shot down the road from my friend's farm, a quaint old house in good repair, with four fireplaces and with about two acres of land surrounding it. The outlying land belonged to my friend, so I would be well protected. But alas! the old lady who lived there had no notion of selling, and she was wise. She allowed me to go over the house, a most tantalizing performance, for the place was exactly what I wanted. She was old and ill and that was her home; she had lived there



"Overwoods" from the north. This is the least attractive view of the house, but it shows the two wings added—the kitchen with the salamandery over, and the maid's room built on later. To the left up the road is the general store

for many years and she wanted to die there. There was no use in coaxing so I let the matter drop; my spirits dropped also.

This was in the early spring. In May my niece and I were going abroad for the summer. A few days before the day of sailing I received a letter from my friend on the Ridge saying that the old lady, who owned the house that I coveted, had decided to sell—with certain conditions, namely—If I would pay the mortgage, \$500, and give her \$100 for herself and—here was the hard one—let her live there till she died, the house was mine. I must decide at once or she would probably make the same offer to some one else. I sent a cheque for \$600 by return post, and the end of the week saw me well on my way across the ocean.

In August, while we were at Dieppe, a letter reached us saying that the old lady was dead. She had died happy. The mortgage was paid and she told my friend, whom she made the custodian of her funds, that she envied neither Vanderbilt nor Astor, for had she not a hundred dollars of her own, to buy anything that she wanted!

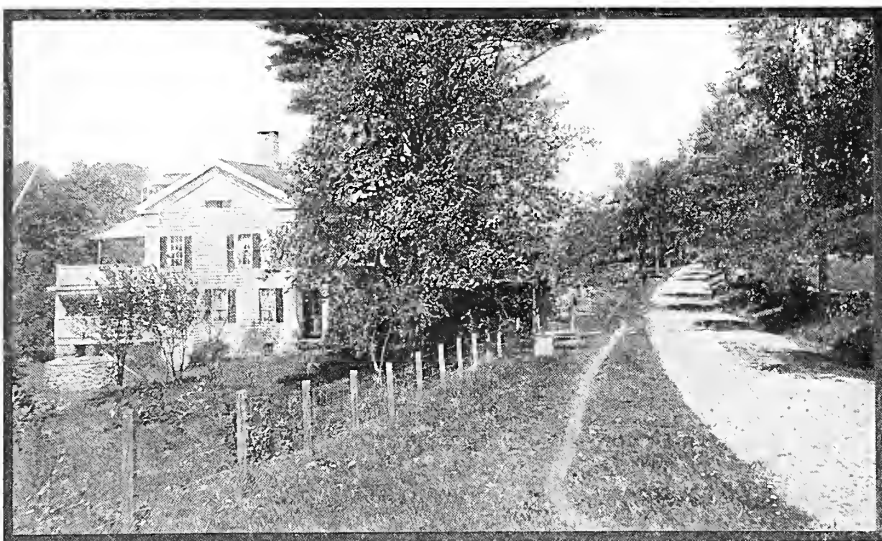
That fall, on our return, we went up to Redding Ridge to consult with a builder as to needed alterations. We found the local builder to be a man of ideas and not so busy then as he is to-day. I drew him a rough plan of what I wanted, which lay principally in the direction of tearing down, so far as the interior was concerned. There were two front doors, one with a big wrought iron latch leading directly into the room that the old lady used as sitting-room and

kitchen. The other opened into a tiny little hallway with a narrow winding stair, so narrow and so winding that neither a sizable piece of furniture, a trunk, nor a stout person could ascend its almost perpendicular incline. I have a very dear friend whom I was anxious to have visit me and I felt sure that she could never make any headway up those stairs, so I built wider and easier ones at the back. The first thing that she did on visiting me was to mount that narrow flight and regard me reproachfully from its giddy height.

The best rooms on the ground floor faced east, south and west. The front one had a large fireplace with a big field stone for a



One end of the sitting-room showing the old fireplace and the oven doors. The tall clock stands by the foot of the new staircase



The south end. This is the best view of the house and its surroundings, for it shows the big pine tree and the winding road leading to the Ridge

hearth, and a crane with an iron tea-kettle swinging across its generous width. All of the rooms were small so I had the partitions chopped down and made three into one. This gave me a main room fourteen by twenty-four with an L thirteen by fifteen. There was another fireplace in the L and opposite this I put my stairs, low risers and broad treads, that you would as readily run up and down as to walk on a level. Our sitting-room now has six windows, three doors and two fireplaces. So it does not want for ventilation.

Across the front of the house runs a narrow veranda, but as we do not care to sit facing the road we never use it. At the back of the house there is a drop in the land of fifteen feet and there is where I built the veranda upon which we live and move and have our being. It is a two-story affair and the second story we use for sleeping.

The dining-room, which had been used for a bedroom, was of fairly good size for a small family and only needed painting and papering. Then I added a butler's pantry and a kitchen, with a room over. This room over I intended for a servant's room, but it was so hot that only a salamander could have occupied it. So I built a wing beyond the kitchen, to which I added all the modern conveniences. There is no cooler or pleasanter room in the house.

The second story was cut up into small rooms, as was the first, and there was no way of getting at one without going through the other. I chopped out a dark and mouse-haunted closet, tore down a partition or two, and made a convenient hallway, so that now each room is "self-contained," as they say in England. I added a bathroom and put running water in the guest room. Then there was the attic! That I did not tackle the first year, but later added a room with a double dormer window looking out over the sunset hills and the woods below, and I do not hesitate to say, once you get there, for view and airiness it beats any room in the house. Considering that our highest ceilings are only six feet seven inches, it is remarkable that we are as cool as we are within doors. One thing, we have

plenty of windows and lots of breeze, almost too much at times, for I have found it impossible to keep awnings on the upstairs veranda.

When I bought this place it had a picturesque old well with pole and sweep, the old oaken bucket and all. Every one said that it was the finest well in the neighborhood and that when all the other wells ran dry it was as wet as ever. That was a splendid record and I congratulated myself. After I put in a bath and running water generally, I withdrew the congratulation. We used at the least six hundred gallons a day and at the end of the first—it may have been the second—month of our occupancy the well was as dry as Death Valley. "Give the water a chance to run in," our neighbors advised. So we hauled water in barrels from a near-by artesian well and gave ours the chance. A few gallons may have trickled in, but no more. A neighboring farmer had a big pond fed by springs on a hilltop about twelve hundred feet up from our place. I besought him to let me dig it out, fence it in from the cattle and smaller intruders, build a proper reservoir and pipe it into my house. "Wait till next year,"

he said, "and we'll talk it over." I could not postpone my bath that long, so I took council of local talent and the result was that I widened and deepened the old well with excellent results. The old well was two and a half feet in diameter and twenty feet deep. The new well is ten feet in diameter in the clear and thirty-five feet deep. Sometimes it has nineteen feet of water in it and again, in times of drought, not more than four, but it has never run dry and I do not think that it will. It cost me four hundred dollars, but if it had been an artesian it might have cost four thousand. At first we used a double-action hand pump, but no one liked the job of pumping, though it did not take more than an hour a day. Now I have installed a hot-air engine that I bought second-hand.

Now let us see what our country place has cost:—To the first price of \$600 add \$2500 and you will about get it to date. That is a little over \$3000 and the work of improving is going merrily on. We could sell for double that price any moment, but "not for gold or precious stones would I leave my mountain (hill)"

(Continued on page vii)



A view from the lower corner of the lot, some fifty feet below the house
The upper veranda is used as an outdoor sleeping-room

Forcing Bulbs for Indoor Bloom

PRACTICAL INSTRUCTIONS FOR SECURING A SUCCESSION OF BLOOM INDOORS THROUGH-
OUT THE LONG WINTER MONTHS—WHAT BULBS ARE MOST EASILY FORCED AND HOW

BY LUKE J. DOOGUE

Photographs by Nathan R. Graves

EVERY one should make an attempt to pot some flowering bulbs in the fall so as to have a few flowers in the house at a time when they are very expensive in the stores. In the spring a few flowers are worth more than at any time in the year. There is absolutely nothing difficult about the work and even a very small child can grow bulb stuff with but little instruction. The range of varieties is very great and 'most every taste can be satisfied.

The point to pin fast in the mind, before starting in to grow bulbs, is that you must get good stock to start with. This is essential to success. Don't quibble over a few cents in buying your bulbs, for you make nothing by it. If you want bulbs go to your seedsman and tell him what you want and then leave it to him to select the quality for you. The price in the fall may seem high to you, but at flowering time in the spring you will wonder how he could sell the bulbs at so low a price. Don't be allured by offers of bulbs at a ridiculously low price. Common sense ought to tell one that if the regular seed houses are asking much higher than the comparatively unknown advertiser, there must be something wrong somewhere. Have you ever bought hyacinths for one cent apiece? That's what some offer them for in the fall. And tulips for four cents a dozen? Don't get caught by this threadbare game. If you are willing to get good stuff let's go on and say a few things about handling it, for the road will be smooth; you cannot fail.

To get your plants flowering on time you can figure it in most cases by computing from the time you pot them, through the period of rest, about eight to ten weeks, and then it depends on just the conditions of heat they are put under before they come into flower in the house. There is no hard-and-fast rule, all depending on your method and time of handling.

Let us take the hyacinths first. You can grow them in boxes, glasses, pans or pots. They will do well under any of these conditions. Start them as soon as possible after this issue appears. The large Dutch hyacinths are the most showy and the first-size bulbs throw wonderfully large flowers.

The keynote to success in growing hyacinths is the formation of the roots. Roots take time to form and during the period of formation there must be no top growth; that is, the leaves must not be started. To effect the result the bulbs must be kept in a

dark, cool place, either in the ground, buried, or in a cellar where it is cool or in a cold frame; in fact, any place where there will be neither light nor heat to induce top growth. If you should pot your bulbs and put them in the light the result would be all leaves and no flowers. Store your hyacinths from eight to ten weeks before bringing to the light. Don't try to hurry the process, for you cannot do it safely.

Potted hyacinths should have a pot large enough for them. A five-inch or a five-and-one-half-inch pot, according to the size of bulb, is about the proper size. Don't get the pot too small. For pans use a twelve to fourteen-inch pan. This makes a show worth looking at. If

so desired, hyacinths grown separately may be transferred from the pots into the glasses mentioned above. Many do this but it requires care not to damage the roots. Using white glasses, one can see the wonderful root system of the bulb. Use a sandy soil for potting. Put some drainage in the bottom of the pot, or pan, then a little charcoal, and on this the loam. After the weeks of preparation take them all out, or lengthen the period of bloom by taking them from storage at different times.

The Roman hyacinths are suitable for cut flowers and force very easily. They are among the earliest flowering bulbs. For cutting, it is best to grow them in boxes.

You can grow tulips for cutting purposes or for house decoration. For the former purpose use boxes, for the latter, pans. An ordinary wooden box about five inches deep will do nicely. Bore holes in the bottom, put in drainage and fill almost to the top with loam. Put your bulbs in close together, give them a little water and store in a cool place. This is the most practical way to get flowers for cutting. Dig a hole in the ground and bury the bulbs, keeping them so covered that the frost will not get at them. Put litter and leaves over the top. This top will



Just try a pan of tulips with a few bulbs of lily-of-the-valley scattered between them

not freeze so hard that you cannot get through it when you want to get the boxes out. A great quantity of bloom can be had in this way with little trouble and room. Ask your dealer for early forcing tulips for this purpose. Don't make the mistake of trying to force old tulips. You may have an occasional success but it is not to be recommended. Put your old tulips out of doors in the border and you will get more satisfactory results. Pans of separate colors are always the best; mixed tulips out of doors will pass muster but they do not seem at home in pans. Get your tulips going before November first if possible and figure on giving them ten weeks in the ground before bringing to light. You can keep them back a long while under cover and thus keep up the show of bloom in the house for weeks. Bulbs brought into the house should not be put into too hot a room. This treatment just drags them into flower and makes a poorer plant and flower than if brought along in a cool place.

Nothing is handsomer than a well grown pan of lilies-of-the-valley. Pot them an inch apart in a large pan and put them away in storage for a couple of months. Under this treatment they form sightly leaves but if forced under heat they simply send up the flower and pale unsightly leaves. A combination of tulips and lilies-of-the-valley in the same pan is one well worth trying.

A collection of different sorts of narcissi will help balance the show, and as they are cheap, and very easy to raise, they commend themselves. The single sorts in glorious shades of yellow—Emperor, Golden Spur, Horsfieldi, can be grown in pans or in boxes with about the same treatment as was sug-

the double-nosed kind and see for yourself. For cutting, grow them in boxes with same treatment as suggested for tulips. Start them in October if possible. To get some flowers before the hyacinths and tulips use some of the following.

Paper White narcissus and Chinese lilies are quickly flowered. They can be grown in pots, pans or in water. For cutting, grow them in a box. This box



The result of forcing three good bulbs of Poet's Narcissus



The crocus seems pre-eminently an out-door bulb, but if you will try named varieties for forcing you will be surprised at the excellent results



Paper White Narcissus is one of the best bulbs for forcing and it flowers quickly. The bulbs may be grown in pots, pans or in water

gested for tulips. These singles are wonderfully beautiful and the price is moderate, the bulbs costing about two and one-half cents each by the hundred. The double sorts, of which Von Sion is the best, should be grown too. In choosing these, get double-nosed bulbs, as each will send up at least two flowers, and I have seen these bulbs each send up as many as five. They cost a little more but are worth more than the extra price. Just try the ordinary kinds and

vince anyone. Treat these like tulips, etc., with the exception of the storage; they need but little time in the dark.

You can grow freesia without giving it a preliminary start in the cellar. Just pot it in a pan and start it in growing. Put about ten in an eight-inch pan and hang it up in the sun. There are yellow and pure white flowers, both of which have a delicate fragrance. If started early this will give you flowers by Christmas. Oxalis is another attractive house plant for the window. Pot them in a pan and hang in the window. Even if it had no flowers the foliage would commend it as an attraction, but the flowers of different shades and size make it doubly desirable. Bowia and Buttercup are the best; one with large cloverlike foliage and large dark red blossoms, and the other with smaller foliage and yellow flowers. Both of these are to be recommended. The bulbs can be used for successive seasons. When flowering they need considerable water. There are other varieties but these two are the best for the house.

The crocuses are ordinarily considered out of place anywhere but on the lawn, but in pans they certainly are attractive for house use. In pans put them down about an inch and store them away for a couple of months. This storing applies to the majority

idea is the best way where flowers are wanted with small available space. The bulbs do very well under the conditions and the Paper Whites particularly. By successive plantings of the bulbs a display can be kept up for many weeks. The Paper White Grandiflora is the best one to use. It throws up spikes with as many as twenty flowers and the character of the flower is a great improvement over the commoner variety. The Chinese lilies are not to be compared with the Paper Whites, as a trial of the latter will con-



Ixias may be had in separate colors or in mixtures. Put them in shallow pans and store away for root growth



Golden Spur Narcissus is one of the best for forcing—it is a glorious shade of yellow



You can grow freesia by merely potting it and starting it into growth without the preliminary time for root growth

of bulbous stuff and should be rigidly observed. Use the named varieties for this work and you will have much better results. They can be grown in shallow saucers under moss, or in other small vessels. They are effective, however, in numbers, so that the pans are preferable. Start them in October if possible.

Ixia is a plant too little used. They can be had in separate colors or in mixtures showing a wide range of brilliancy. Put them up in shallow pans and store. They are worth the trouble, for their scarlet is a much needed color among flowering plants in the spring.

Calla lilies are well adapted for the house and under most conditions they will flower for a long period.

The beauty of these things is that once you get a stock of them you can increase them very readily, for they divide without any trouble. There are numerous kinds of Callas (*Richardia*): the Pink or Rose Calla; the Spotted Calla; the Black-throated Calla, whose straw-colored, widely flaring flowers have an ample black-purple spot at the base within; the Golden Calla; and the common Calla (*R. Africana*), which is also called Lily-of-the Nile. The common white Calla will

flower easily. It should be dried off and rested during the summer. If this is done you will have no trouble with it. The rest must be enforced, however, for Callas will grow all the year round, increasing in size and number when planted out. The largest blooms usually come from summer-grown plants. They are taken up in the autumn, given good loam and plenty of space in which to spread their roots, with a liberal allowance of liquid fertilizer when well established. They thrive best under good light and in a temperature which does not fall below fifty-five degrees.

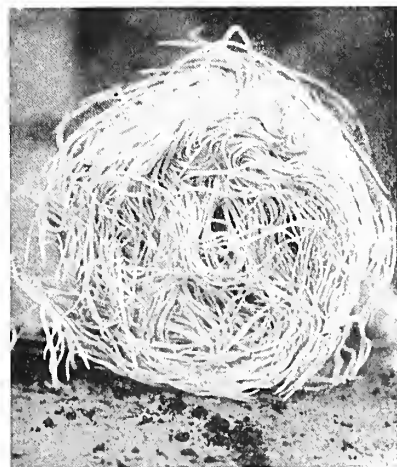
The Black Calla or Solomon's Lily (*Arum Dracunculius, Palæstinum* or *sanctum*) grows something like the common white Calla, but it has a flower that is dark purple and about ten inches long. The spadix is very black and quite long. Plant the tubers sufficiently deep, so that roots may form from near the top. Give them rich soil and water freely when growing or in bloom.

Sauromatum guttatum is a freaky looking thing that is worth trying, not because of its great beauty but because of its way of growth. Just put the bulb on the shelf, without water or loam, and it will send out its leaves as readily as though potted. The spotted stalk gives it an odd appearance. You can almost see it grow.

With what has been mentioned above, a very good display of flowers can be had in the house. And if this is supplemented by a choice of plants taken up from the garden before the frost, the windows can be kept bright from early fall till the spring planting time.



Hyacinths can be grown in boxes, glasses or pots. Start at once and get first-size bulbs



This is the essential factor of success in forcing most bulbs—let the roots grow before the top growth starts

Furniture for the Living-room and Library

THE AVAILABLE STYLES, HOW THEY SHOULD BE USED, WHAT THE PIECES COST
—A FEW GENERAL PRINCIPLES THAT SERVE TO MAKE THESE ROOMS INVITING

BY RUSSELL FISHER

WHAT an important factor furniture is in our home life, and not only as regards mere surface matters—the joy to the eye that comes from beautiful lines and harmonious colors, or the dissatisfaction arising from the sight of crude and unsuitable examples. That is but one side of the matter; the other and deeper effect is much more subtle. Have you ever visited the home of a friend and *felt* in his living-room a sort of soothing peace that was of such a subconscious nature that it never occurred to you to formulate it or investigate the reason therefor? That feeling was in all probability aroused by your friend's thoroughly harmonious furnishings—not only the furniture, of course, but the entire scheme, the coverings of wall and floor, the hangings, the pictures and their frames, the ornaments (or the lack of these), and the color scheme of the ensemble. I sincerely hope that you have had this pleasurable experience, but surely you have had its opposite—the mental jarring produced by an assemblage of reprehensible design, unsuitable combinations and garish colors. Unfortunately the latter condition of things is too common to have escaped the attention even of the least observant.

Now a great many people have the idea that the only satisfactory method of furnishing a room—so far as the furniture is concerned, at least, is by holding steadfastly to one of the so-called Period Styles, letting no incongruous note find its way into

the room. It sounds reasonable enough, to be sure, but practically it doesn't work out just that way. There is a good deal more to furnishing a room—and particularly a living-room—than can be squeezed into a formula. The room that has in it nothing but Louis XVI furniture may look well in a building devoted to the interests of some historical society, but it will in all likelihood not make a living-room in your home that will attract you into it and make you want to sit down and be comfortable.

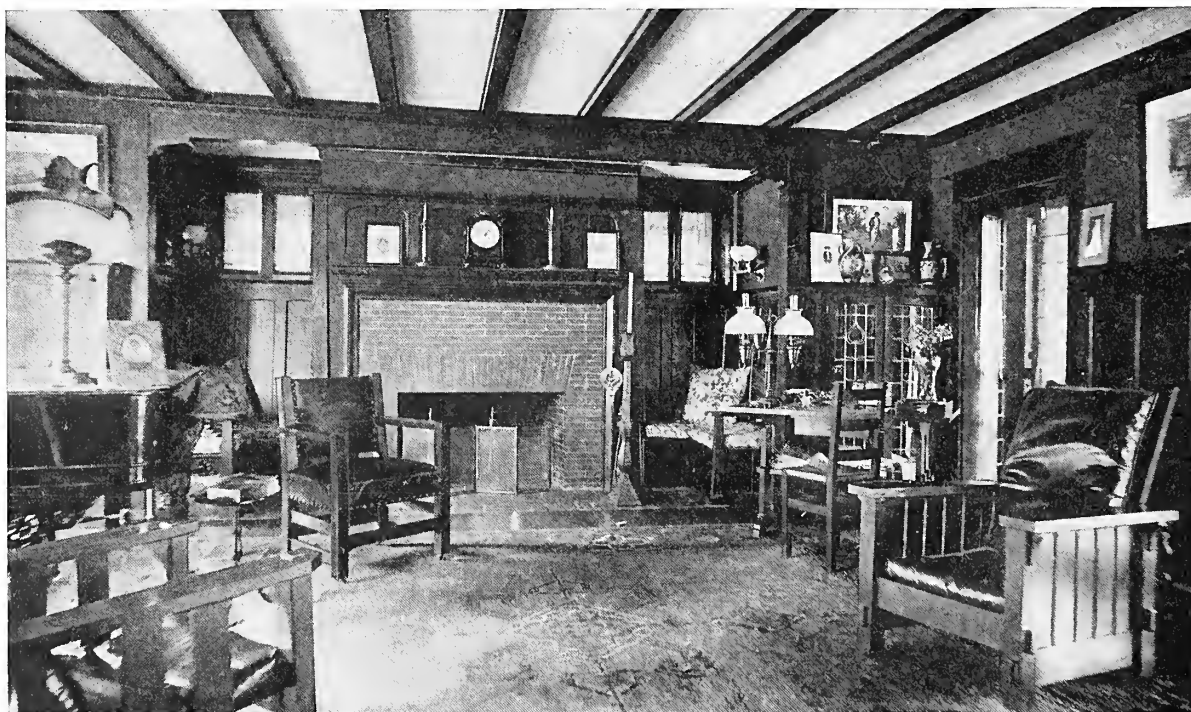
A year or two ago I had the privilege of seeing the living-room in the home of the late Grover Cleveland at Princeton. There was nothing that remotely suggested Period furnishing about it. In it were great easy chairs, upholstered in unobtrusive tones, chairs of mahogany of several periods, chairs of wicker, an old English chest—I cannot give you an inventory of the entire contents, but in some mysterious way its elements from different lands and various periods dwelt together in perfect harmony and seemed to lend, each in its own degree, a portion of the quiet, restful distinction that made the room seem like a true haven of rest.

The part played by the furniture itself in a successful living-room or library is, of course, one of the most important elements that go to make up the whole. It is a surprising thing to find how great an improvement has taken place during the last few years in the furniture that is being made

by American manufacturers. Three or four years ago it was a difficult thing to find in the stores enough furniture of good design and careful workmanship to furnish the whole house. One could pick up a stray piece or even a set at times, but there was no consistent note of merit running through all the various kinds. The situation is very different to-day. It is possible to find in the stock of the better manufacturers furniture that instantly impresses one with its grace of design, its soft, beautiful finish and its honest craftsmanship. The day of the flimsily glued furniture has gone by, at least so far as the better known manufacturers are concerned. No doubt the recent developed popularity of antiques has been largely responsible for this improvement. In fact, a visit to the



You can buy a secretary built of mahogany along the lines of the old work for \$115



Sturdy oak furniture that is a development of the so-called Mission type makes an attractive style for the living-room

principal manufacturers in New York shows that the majority, perhaps, of the modern work is patterned after old pieces of historic note or of established excellence of design. The "Colonial" is chiefly in evidence—reproductions or adaptations of the rather heavily built furniture that was used by our grandfathers, although, of course, older periods known by the name of Sheraton, Chippendale and Adam are well represented in the modern reproductions.

Still another tendency in the available furniture is not so pronounced but nevertheless surely there. It is the recognition of the suitability of old English furniture, particularly for the dining-room, but to some extent for the library as well. In these reproductions are included representations from the Elizabethan, Jacobean and the William and Mary periods, stamped with the mark of a rugged honesty of purpose and executed always in dark oak.

There is also still another tendency in the available furniture for library or living-room. That is the modern English which has been associated with various names, including those of Morris and Voysey. In this general type the woodwork of the room itself and the furniture are alike in material and finish. The furniture is usually associated with plain paneled woodwork, bearing little or no carved detail but depending for its effectiveness on the beauty in the grain of the wood and in the finish given it which serves to accent and display rather than to gloss over the beauty of the grain, and retaining the wood's natural color.

There is apparently no lessening in the appreciation accorded another type of furniture which is distinctly American—that known as the craftsman type. It is not unlike the modern English work excepting in an entire freedom from the faintest suggestion of Art Nouveau motives. There is a substantial and serviceable note in this typical American furniture of oak that improves upon acquaintance—a quality that unfortunately is not to be found in many of the novelties annually thrust into the furniture world. This furniture, like its English contemporary, depends

for much of its value upon the finish that serves to bring out the beauties of the grain.

It is impossible, of course, to formulate all the elements that go to make up a successfully furnished living-room or library. There are, however, one or two suggestions that may help. In the first place, do not be afraid to use furniture of different kinds in either of these rooms, and particularly in the living-room, where furniture of a single kind often serves to dispel rather than to create the desired atmosphere of hospitality and attractiveness. It is usually an advantage to use several of the old-fashioned, heavily upholstered easy chairs that belong to no particular period, provided only that their covering is made harmonious with the other furniture and with the wall and floor coverings and the hangings. Chairs of wicker usually help in creating that in-

formal atmosphere that makes a living-room attractive rather than stiff and repellent. See that these have cushions of the same upholstering material or of a material that harmonizes with the rest of the room. One word of warning: do not use mahogany with a pronounced color scheme of reds. That particular color will serve most effectively to kill all the beauty in the mahogany. By all means have a center table in the living-room, around which is gathered an easy chair or two as an invitation to pause and rest or read some of the current magazine literature or books. Nothing else will do so much for the room.



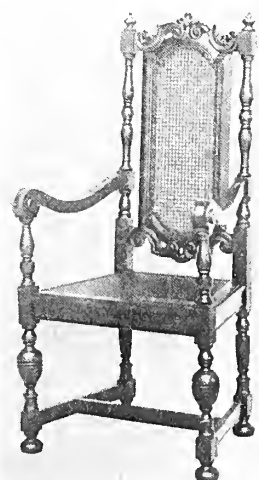
Here is convincing evidence why the living-room furniture does not have to be all of the same period, style or material in order to achieve harmony



This two-door bookcase of mahogany would make an attractive addition to the library. The price is \$70



Here is an odd type of low secretary in beautifully selected mahogany veneer for \$61



One of the modern tendencies is a growing popularity of the English oak furniture

Getting Into a Place

THE MATTER OF WALKS, ENTRANCES, DRIVEWAYS — WHY WE WANT TO CUT ACROSS THE LAWN—PRACTICAL SUGGESTIONS FOR THE TYPICAL SUBURBAN PLOT

BY GRACE TABOR

Photographs by Thomas W. Sears, landscape architect, and by Nathan R. Graves

[*This is the second of a series of articles by Miss Tabor on the great subject of landscape gardening as applied to the American home of moderate size. The preceding article, in the October issue, was upon "Utilizing Natural Features in Garden Making."*]

IT is the fashion of some landscape architects to consider all roads or walks as simply necessary evils, to be slid over and made as inconspicuous as possible—and then forgotten; but this seems to me a rather extreme view to take of a thing so essential as our exits and our entrances, and one that is apt to lead to over-elaborate efforts at concealment of them. This in turn leads to freakish results—or is likely to.

Entrances we must have, therefore let us be frank with them and spare no pains to have them beautiful, for the entrance gives to the whole place its characteristic first impression. But let us find out very carefully, at the outset, what constitutes a beautiful entrance. Important as they are, it behooves us to do this with due regard for their importance.

The beauty in a gateway itself—the actual entrance—is secured, I should say, first of all by suitability; the fascinating arched cottage-garden gate, overrun with rambler and honeysuckle, is nothing but an absurdity if widened to cover the span between big posts defining a ten-foot driveway, appropriate to a five-hundred-foot front—and similarly, huge wrought iron gates swung from massive pillars between which sweeps a majestic drive, admitting one to the doorway of a house whose keynote is modest simplicity, is a blunder almost as pathetic as it is ludicrous. Make your entrance suitable both in style and scale—that is, in proportionate size.

And then, make it reasonably direct—as direct as the line that a tired, or lazy man, coming into the house or driving to the stable, would naturally follow.

No rule can be formulated for laying out a walk or drive; generalities for certain circumstances may be developed, but no

certainities for general application reward even the most earnest study—excepting this that is suggested in the last paragraph. I am perfectly sure that no one can go wrong in placing a gateway or mapping a walk or drive who understands this one truth and acts upon it intelligently.

So let us take a glance into the realm of psychology for a minute—after premising that of course the location of the house and any other buildings, being governed by the formation of the land and other local conditions, has been decided upon before the question of entrances comes up at all. It should be; the very choicest site which the land affords should be selected, regardless of how the drive or walk is to reach it, or where the gate is to be. There is never any kind of path anywhere in the world that doesn't lead to something that was there before it.

Given, then, a house situated where you want it on the land, fronting in whichever direction is to the greatest advantage according to the arrangement of its rooms, with its doors and windows placed where they are under the twin considerations of convenience and beauty, the locating of the gateway and the mapping of walks and drives become a problem of psychology pure and simple, restricted only within the purely local lines.

Lives there a man who doesn't want to cut across the lawn, even though it saves him less than half a dozen steps? The impulse is almost always there, though of course he does not allow himself to follow it; yet why should it be there? Why this irresistible desire to go some other way than along the walk laid out? Is it just human nature?

Undoubtedly it is—just that; and that, again, is psychology. So here we are. The highest degree of success attainable in



Make the size and style of your entrance gateway to conform with the house and garden—that is, keep it in scale

mapping a walk, I therefore contend, is in humoring this whimsical human nature—in other words, in placing a gate at the psychological point, a walk along the psychological line.

The walk or drive—I must be understood as referring to both in all generalizations—that carries a capricious human creature to a given point without its having occurred to him that a difference in direction here or there would get him there with completer satisfaction to his captious soul, is a success. This is unquestionably the supreme test.

Of course it is nothing but the line of least resistance again, you see, in the last analysis—only this time it's the human element to be dealt with instead of Nature. But how are we to determine this line? And will it not interfere sometimes with a great many important things, if literally followed?

To the latter, yes it will—sometimes—if *literally* followed; to the former, we are going to determine it by predetermining just where it shall fall. That is, we are going to create the conditions which will establish the direction we wish it to take, instead of accepting the direction already established by conditions as we find them—providing



For the entrance driveway to a big estate here is a suggestion. The Lombardy poplars were planted to protect young Norway spruces only temporarily, but the effect is such that they have been allowed to remain

of course that conditions as we find them do not already direct it along the easiest, best and most generally beautiful, course.

On a large place this is as apt to be the case if the ground is rolling. Long, sweeping curves will come naturally from following the easiest grade and avoiding mounds and hummocks; but with less land natural contours are less varied and something must be done to supply the lack, nine times out of ten. What to do is the question.

Decide in the first place at what point of the grounds travel towards the house naturally focuses; if you will notice where your own

steps tend to leave the sidewalk and stray truantly across the lawn or the place where the lawn is going to be, you will easily fix this. From this point learn the course that is the very best for your walk to follow—the course which will suit you best as you walk over it, and that will look best from house, grounds and street; then, if there is no excuse for deviating from a commonplace straight line, furnish such an excuse.

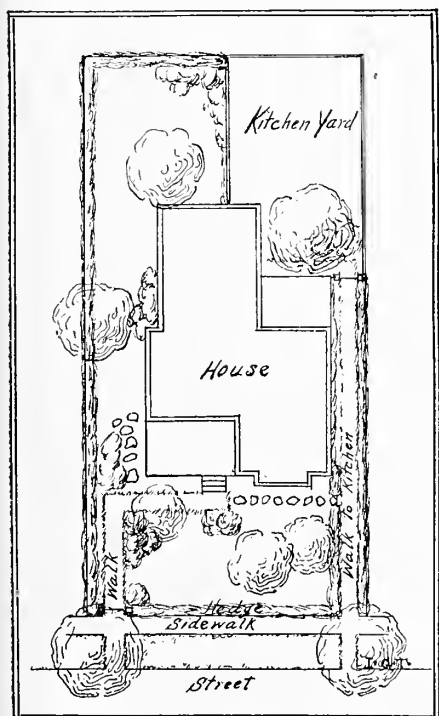
Plant a tree squarely in the way, with another near enough to give both the appearance of happening to be there. Reinforce these with groups of shrubs if necessary, which the walk will have to avoid. Lead and coax it along in this way until, adjusting itself to the obstructions you have provided, it follows *your* own sweet will with nothing to hint that it could have taken any other course.

In most small suburban places the "direct" line is interpreted to be a line straight in from the street to the front door for the walk, and straight back to the stable or garage if there be one, for the drive—an arrangement as uncom-

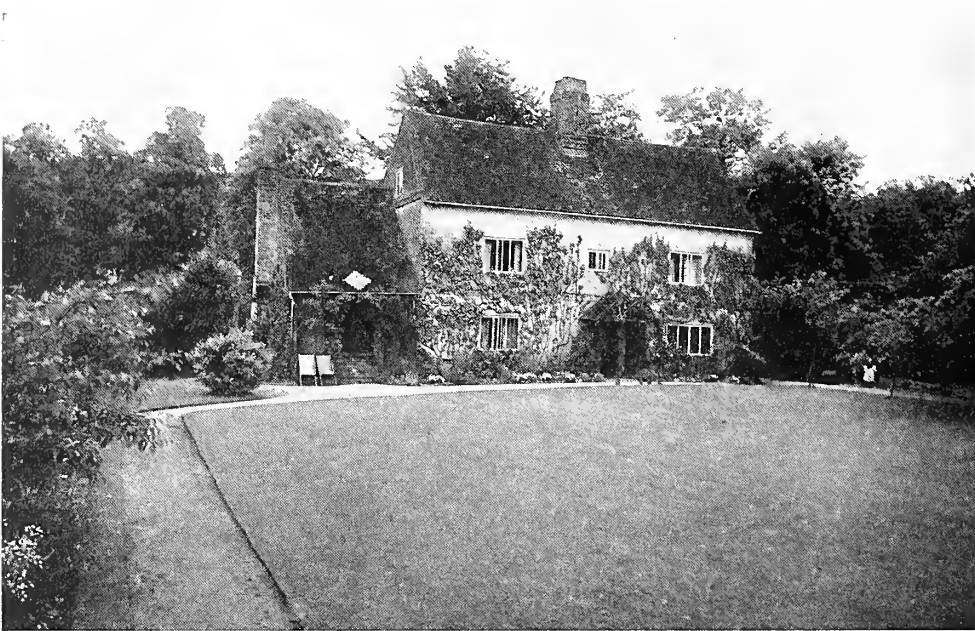
promisingly ugly as anything could possibly be, unless the style of the house is strictly formal and the walk is lined up accordingly, with the drive planted out. But very rarely is a suburban house strictly formal—that is, the main entrance is rarely exactly in the middle of a perfectly balanced house—and very, *very* rarely does a tired individual, sauntering homeward, find it the natural thing to walk to a point directly opposite the door, turn a right-about-face corner and walk in, in a bee line, and up his front steps; though it's not fatigue, as a matter of fact, that makes the idea irritating, in spite of his possible belief that it is.

The small suburban place offers, possibly, the most difficult problem of all in this as in other respects, its limitations being very severe and conventional ugliness being accepted as the proper thing—indeed the only thing. In fact the small suburban place, commoner than every other kind of place in the land, is the one thing of all others that we, as a nation, go on uglifying year in and year out in Simian imitation of each other, with almost never an attempt to break away from our commonplace traditions. But that, as I have said before, is another story.

To show that we are not all aping our neighbors, however, I am going to append the little plan of an unusual departure from the customary treatment of a very small place, which will make some of the things I have been saying plainer than simply telling about them possibly can. The entrances are of course the feature which makes this place so emphatically different from all others; which is my reason for presenting it in an article dealing with this subject. But it is worth while to note that, by



A typical suburban lot redeemed by a new arrangement of walks



This English country house has no great amount of land, but see how an air of spaciousness has been secured by keeping the approach along the outside edge of the lawn, leaving the latter an unbroken expanse

planning these as they are, the whole place is vastly improved and much space saved—which makes it an excellent general example of good landscape gardening.

The purchaser of this not very unusual yet somewhat quaint and attractive house found the traditional walk leading straight to the front steps. This of course cut the already small lawn in two, making two patches about 18 x 25 feet each—the lot is 50 x 100. The walk to the kitchen had to stay on that side of the house because of the general plan of the house, so only two courses were open to him.

One was to move this walk's point of departure from the sidewalk six feet to the left, broaden it to a four-foot walk and when within six feet of the house let it branch into a Y, with the right arm disappearing around the corner of the house and the left terminating at the foot of the steps: the other was to do what the plan shows he has done.

The disadvantages of a service entrance and a main entrance being the same, even on a very small place, are obvious; but this was not the only thing which decided him in favor of the scheme as it is here shown. The unalterable way out and in to this lot is at the left-hand corner—that psychological impulse which is forever at work in this matter, so decreed—and the owner was wise enough to follow its admonitions.

There was no hedge when he moved into the place and almost no planting of any kind; he had therefore an exceptional opportunity to observe not only his own impulse regarding it, but the impulses of his friends as well. And he resorted to all kinds of subterfuge to trick the unwary and lure them into wandering into the house across the little patches of green instead of keeping to the

prim, granolithic walk. Nine times out of every ten they left the sidewalk just where the gate now is, and though they did not follow the right angle to the porch which the walk shows, a group of shrubs close to the walk in this angle, backed up by a tree which shades the porch, deludes one now into going that way willingly and contentedly, because it is plainly the most direct—or *seems* to be.

The house is a rambling affair, irregular enough and informal enough to have almost any kind of garden except a formal one; so the hedge-enclosed front lawn now has a border of old-fashioned flowers on two sides, with more growing against the house. To provide a way out to the kitchen entrance as well as a private way in from that side if one happens to desire it, a line of stepping stones has been carried across in front of the bay window to a wicket in the hedge. Similar stones at the end of the porch do away with the tramping down of the grass which is sure to result from much running across, in such a situation. Always remember, by the way, to put *two* stones at the end of such a line

to divert footsteps, now this way, now that, so that the grass will be worn evenly instead of just in one place following the last stone.

By this shifting of the front walk the dimensions of the lawn become 42 x 25 feet, the former being the distance across the front to the inner side of the hedge which excludes the kitchen walk, to the inner side of the boundary hedge opposite—and this increased area is all in one undivided stretch of greensward, which makes it appear even more of an increase than it actually is.

The kitchen walk is utilitarian, pure and simple, yet passing between the two rows of hedge as far as the corner of the house and between vine-covered house and hedge from there on, it is by no means unattractive. A stout gate admits it to the kitchen yard, which is completely latticed.

The sidewalk remains of cement, but once inside the front gate—painted white, this is hung between white posts, above which the privet of the hedge is being trained to form an arch—there is no longer a sign of such massive material; the house walks are both appropriately graveled as becomes a simple, cottage scheme.

The hedge is trimmed at shoulder height, rising higher, as already mentioned, at the gate. The seclusion of the place is delightful, yet it is not at all shut in.

Space does not permit me to give further plans to illustrate larger places, but even if it did I doubt very much my ability to select anything more generally suggestive and helpful than this. Walks and drives are simply longer or shorter according to the distance they must cover; they are never very different one time from another, excepting on uneven ground. And even here there is no method of laying them out better than the one described—of this I am long since convinced—unless the circumstances are very exceptional.



It takes a long time to train or pleach trees over an arch, but it is an effective way of marking an entrance gate



A huge chimney of painted bricks that dominates the end of a Colonial house



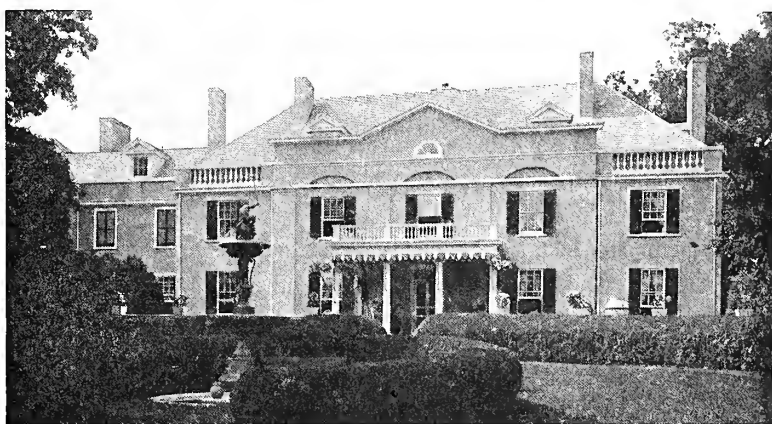
A chimney of common bricks, laid Flemish bond, that seems particularly appropriate



It is common practice in Colonial work to carry up the chimney flush with the wall



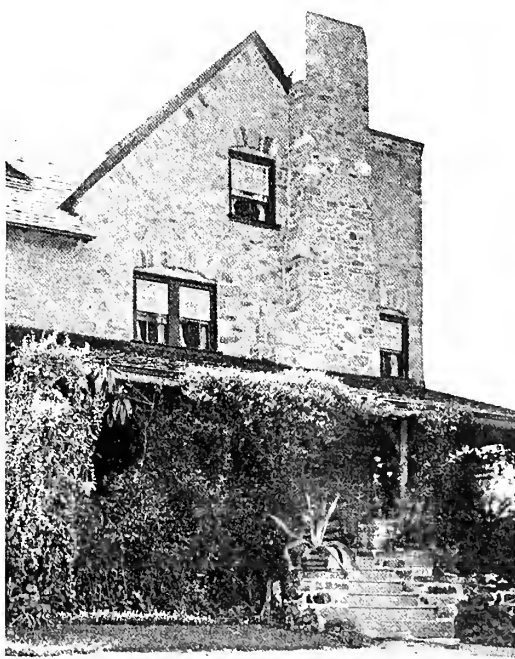
Here the chimneys are of brick with inset plaster panels and cornices to match the gray plaster of the walls



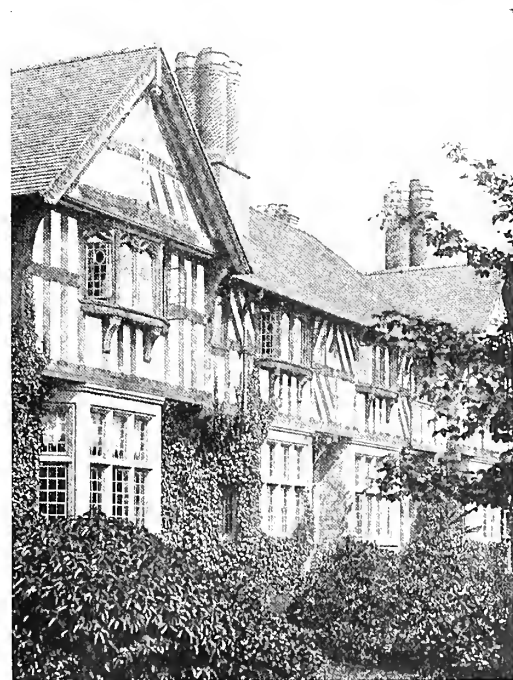
A symmetrical arrangement of chimneys has been here secured—usually a difficult thing to do—and they are of cement



Chimney pots of terra cotta are more frequently used in English work than here in America



A stone chimney that composes particularly well with the gable end of which it is a part



On half-timber work the chimneys are usually of an intricate pattern in brick or terra cotta

EIGHT TYPES OF CHIMNEYS



PROCESSION PASSING FUJIYAMA

TOYUKUNI

Japanese Prints in Home Decoration

EFFECTIVE FACTORS IN LENDING DISTINCTION TO A HALL OR LIVING-ROOM
—WHAT SORT OF BACKGROUNDS TO USE AND HOW TO FRAME THE PRINTS

BY SHERRIL SCHELL

JAPANESE prints are being used more and more in house decoration, nowadays, both in England and in the United States. In this country, after their first wild popularity, they languished for a period, owing to the jaded taste of those who had bought, all too eagerly and indiscriminately, large quantities of them. Of late, they seem to be coming into their own again, and if one sees fewer of them, one also observes that they are much better chosen.

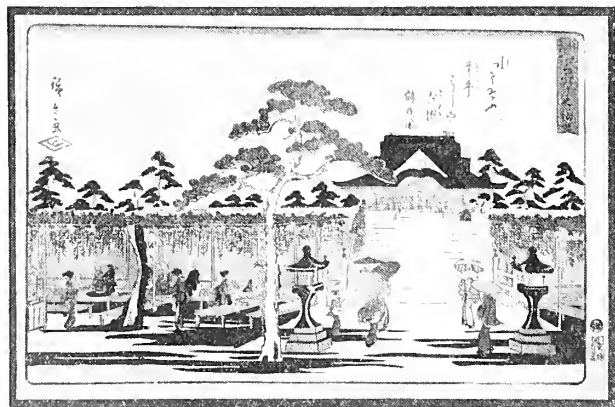
Here in the Eastern states, one encounters them more frequently in country than in city houses, for the reason that the country home is less likely to possess some scheme of decoration antagonistic to their peculiar characteristics. A few good prints, in the living rooms of a country house, with no clashing wall paper or draperies, give a feeling of charm and simplicity that is particularly refreshing.

Wall paper covering of solid and neutral color makes the best background. Certain shades of gray, brown, and green are especially effective, though nearly all the delicate shades can be used satisfactorily. In one country home on Long Island there is a room devoted entirely to Japanese prints. Here the owner has used on the walls the gold paper that is found on tea chests, and it proves exceptionally harmo-

nious as a background. This paper can be secured through most of the large paper shops, or in shops where Oriental wares are sold.

The beauties of a print can be greatly enhanced by the mat and frame. The frame should be narrow and simple in line in nearly every case. Though a dull gold frame can often be used happily, black, brown, gray and even mahogany will usually give more satisfaction. Japanese prints should never be hung on walls with old French or English prints, especially the colored ones; in fact they appear to the best advantage when placed alone. Photographs of the better sort, certain etchings, and pen-and-ink drawings prove more congenial neighbors.

The inexperienced collector will probably have no great difficulty in discriminating between the good and the poor prints, providing he has an eye for color. The old prints can be readily distinguished from the new by the texture of the paper. Old paper is singularly vibrant and soft in quality and has the slightly mellow appearance of the paper of the old European prints. An important point, too, is the register, which must be perfect—the most valuable prints are those of faultless register. These are not only much more beautiful, but, like other antiques, they increase in value every year.



AN IMPRESSION AT KANEIDO TEMMANYU

HIROSHIGE



FASHION PLATE KUNISADA



CHERRY TIME

HIROSHIGE

The colors, like those of the best English prints of the Eighteenth Century, should be soft and delicate, melting one into the other and not defined roughly by the block. In Japan, after the year 1850, as the work of the great school of Ukiyoye became more and more popular, the artists used cheaper dyes, and became more hurried in their work. Some fine reproductions have been made in late years, it is true, but it seems almost impossible for the Japanese, clever as he is, to successfully imitate the old coloring, even when he retains the old blocks. The introduction of aniline dyes into Japan marked the degeneration of the prints, the violent colors taking the place of the old soft vegetable tints. The difference can be readily noticed by those who have access to museums, between those to be found in the collections and those of the cheaper variety sold at Japanese shops.

A knowledge of the block will further help. Many of the finer Japanese shops have these blocks on exhibition, and not until the collector has seen them and has had all the process explained to him, will he truly appreciate the charm of the art.

The subjects attempted by the artists of this school covered the widest range, but an artist would frequently specialize on some particular phase of life that appealed to his fancy. Some of the masters have distinguishing characteristics that the intelligent collector readily notes. Thus in Moronubu, we have the gracefully flowing lines, that were seldom equaled by his successors. Haronubu devoted himself to the portraiture of young women, slim flowerlike beauties of ineffable charm and refinement. In Kiyonubu we find a strength of outline and a forceful sweep, so wonderfully shown in his patterns of old theatrical costumes. Shunsho, one of the most skillful of the artists of his school, was one of the big influences in print making. His work is characterized by its simplicity of line and a reposeful air that is unmistakable.

Shunsho's pupil Hokusai is probably the best known of the Ukiyoye school. His fecundity was remarkable. A moderate sized collection of his prints forms a veritable history of the Japanese during his lifetime, as he depicted thousands of subjects with an extraordinary sense of their human and artistic values.

In his preface to "The Hundred Views of Fujiyama" Hokusai has this to say of himself: "From the age of six, I had a mania for drawing the forms of things. By the time I was fifty, I had published an infinity of designs, but all I have produced before the age of seventy is not worth taking in account. At seventy-five I have learned a little about the real structure of nature,—of animals, plants, trees, birds, fishes, and insects. In consequence, when I am eighty I shall have made still more progress. At ninety I shall penetrate the mystery of things; at a hundred I shall certainly have reached a marvelous stage, and when I am a hundred and ten, everything



AN OFFERING

SHUNSHO



TWO GIRLS TOYUKUNI

I do—be it but a line or a dot—will be alive. I beg those who live as long as I, to see if I do not keep my word. Written at the age of seventy-five by me, once Hokusai, to-day Gwakio-ro-jin, 'the old man mad about drawing.'"

The work of Kiyonaga, the inspirer of Utamaro and his school, is notable on account of its simplicity and great dignity, and his prints have a nobility of feeling that have excited no less an authority than Professor Fenollosa to use the word "classic" in speaking of them. His open-air scenes are his best, though some of his interiors rival those of Haronubu. His young girls are the most fascinating to be found in the prints, with the possible exception of Utamaro who equaled him at first. Later the work of Utamaro degenerated into exaggeration, his women, no longer elegant or majestic, became mere freaks of tallness and affectation.

Utamaro discovered many things about colors and he was the first Japanese artist to deviate from the traditional manner of treating the face. He was, with Hiroshige and Hokusai, one of the greatest influences on European art. Theodore Child wrote in 1892 of this influence, "The Paris salon of to-day as compared with the salon of ten years ago is like a May morning compared with a dark November day."

Toyukuni lacks the spirituality and fineness of Utamaro, but his calligraphic stroke is virile and full of individuality. His best work is that which has the stage with its actors for subjects. Kunisada is revered chiefly on account of his backgrounds. After the death of his master Toyukuni, he styled himself "Toyukuni the Second."

Hiroshige is the great landscapist of Ukiyoye, but, like most Japanese artists, he did not confine himself entirely to the one branch, attempting nearly every subject that came under his notice. His work shows the Dutch influence strongly, as his teacher Toyohiro had a large collection of the Dutch woodcuts and often imitated them in his paintings. The earlier prints of Hiroshige are the most beautiful. The introduction of cheaper pigments may be traced in the later prints, although Hiroshige fought—a losing fight, it is true—against their introduction. Hiroshige was an impressionist, he worked in broad manner, effectively subordinating the detail. Among our great painters, no one was influenced more than Whistler, by the art of Hiroshige.

The prints of Yeizan and Yeisen are much in favor with some collectors, a though these artists are not among the greatest of the school of Ukiyoye. Yeisen together with Yeishi imitated Utamaro and some of their work equals his.

Excellent books have been written on Japanese prints by such authorities as Prof. Fenollosa, M. Louis Gonse, M. Edmond de Goncourt, Wm. Anderson, C. J. Holmes, John La Farge, Sadikichi Hartmann, Stewart Dick, Morgan Sheperd, and Dora Amsden.

SHUNSHO

TOYUKUNI



The large-flowered varieties are rather more difficult of outdoor culture than the Pompon sorts, being less hardy

How to Grow Chrysanthemums

PRACTICAL SUGGESTIONS TELLING HOW THE AMATEUR MAY SECURE ALL THE PLANTS DESIRED FROM A FEW STOCK PLANTS CARRIED THROUGH THE WINTER

BY E. U. GOOD

IT is an easy thing to grow chrysanthemums and anyone that tries it will be more or less successful. That may seem like a wild statement, but it really keeps very close to the truth so far as growing these plants for ordinary use is concerned. Of course this does not apply to the exhibition plants that so delight us at the shows. To get up such as these requires expert care and knowledge and proper greenhouse conditions to handle them.

If a person will take the plants that they have in their windows in the fall and keep them through the winter, these same plants will furnish a stock of cuttings the next spring. When the plant has flowered and the leaves are withering you will notice that close to the pot at the bottom of the stalk of the plant a new growth will spring up, and this new growth will furnish the stock for next year.

If you have not saved a stock it would be well to go to some greenhouse and get some cuttings, which will not cost much. Or, buy the young plants in very small pots. All greenhouses will furnish these. You can start your cuttings from the first of the year right up to the last of April.

The cuttings will start readily in sand—a coarse, clean, masons' sand. The very fine white sand will not answer nearly so well, as it packs down too hard and rots the cuttings. A good propagating bed can be made from a wooden box. Let the box be about six inches deep and in the bottom bore some holes for drainage. Put in the bottom three inches of sand.

Firm the sand, after wetting it. Then put in the cuttings. To do this take a pointed stick, make a hole with it in the sand,

insert the cutting then, press the sand about it. Over this box put a covering of glass. This cover is to be raised and lowered to keep the temperature even. About 55 degrees will be right. Make the cuttings about three inches long, cutting at an eye, and remove the lower leaves. Put the stem about an inch deep in the sand. During the heat of the day be sure to raise the glass and to shade the box with a paper. If left to the full glare of the sun the little cuttings will not last long. It will take about three weeks to root the cuttings.

When the little plants are ready for shifting from the bed they should be put into small pots, or they may be grown in boxes. For ordinary use it would be better to use the pots. After potting put them up to the light.

When you pot your plants be sure that you have good drainage in the bottom of the pots or boxes. No matter how small the pot, it is better to put something in the bottom that will let the water run through and not collect it and sour the soil. The condition of the soil also is important. Clayey, sandy, hard soil will not answer, and the plants will not do well in it. You want a soil that is spongy, composed of leaf mold, loam and old cow manure. These mixed well together will be suitable. When potting always leave sufficient room to hold the water on the top of the loam when watering. This will let the water soak to the bottom of the pot, whereas if the loam is flush with the top the chances are that no water will reach the drainage.

Your plants will require shifting from time to time, so, to judge the need of repotting, just knock a plant out of the pot and look at the roots. If the plants are allowed to remain until they

get pot-bound, that is until the roots are crowded in the pot, the plant is apt to get a check.

When the weather is suitable, around the early part of May, put your plants outside in cold frames, where they can be protected with sash placed over the beds. Water them regularly and give them plenty of air during the middle of the day. Don't suffocate them. The plants want plenty of water and air.

Chrysanthemums will raise up a nice stock of pests if not watched. To prevent this, syringe the plants often, and also place tobacco stems on the pots. Or spray with tobacco water. The fumes from the tobacco will have a restraining influence on the pests. If they get ahead of you, give them a dose of whale oil soap. Use about a pound of the soap to ten or twelve gallons of water. This soap is not very nicely perfumed, but it is wonderfully effective. When making your purchase get it in packages already cut up; it is called chipped soap. This will save you considerable labor and much handling.

You can plunge your plants out in the ground in pots, or you can put them right in the ground out of pots. The first way is the best. They should be put in pots that will allow them to grow and make root and it may even be necessary to give them a couple of shifts before the fall. Keep them well watered and syringe often. Along towards the latter part of July give them a feeding with liquid manure. You can make this by putting about a bushel of cow manure in a large barrel of water. Put the manure in a bag and let it soak for a few days. When using this, dilute about half with water and give about three times a week. This will work wonders with the plants and help to make good specimens. Don't give it oftener than three times a week. Once in a while a little nitrate of soda might be given with good results. Use about one ounce to four or five gallons of water. It must not be thought that if a little soda is good a lot is proportionately better. This is not so. Stick to the proportions given above and the results will be good. Give this about once or twice a week, at the most.

If all the buds that form are allowed to mature they will be small, but if numbers are taken off those that remain will be much larger and more sightly. Therefore it is a good idea to disbud so as to get larger flowers. With the regular greenhouse men this is a work that requires considerable skill, for on it depends the success of the flowers. For ordinary house use the simple operation of removing some of the buds will be instruction enough.

If your plants have grown straggly it may be necessary to stake them. The best way for small plants is to use wire.



Under ordinary cultivation, without excessive dis-budding you will get more of these medium-sized blooms

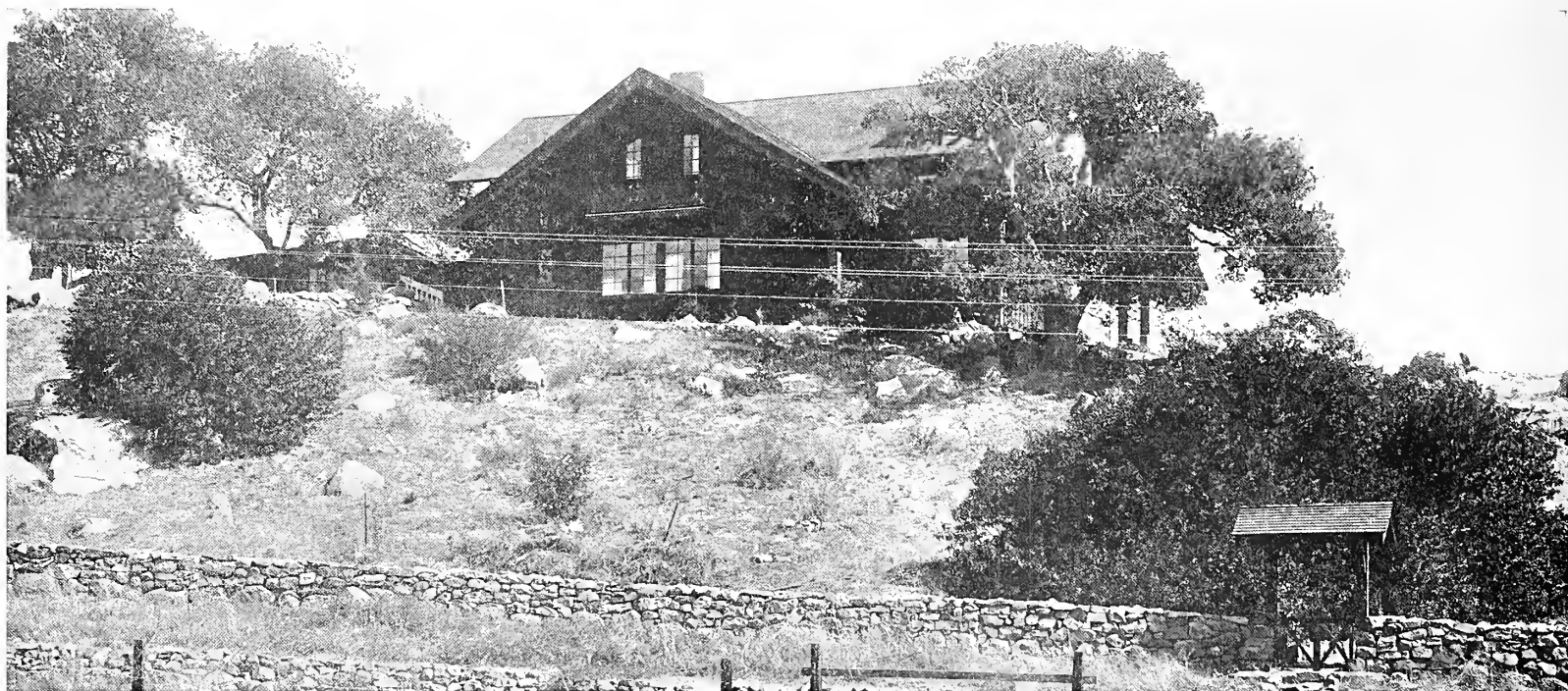
This will answer well enough to keep the plants in the shape you want so as to let the flower develop well. Very large plants will require something more substantial, such as bamboo.

Now would be a good time to get a stock of plants to build upon next spring. In the fall it is an inexpensive operation to gather a lot of plants, either that have been given you or to your friends. Most people throw the plants out just as soon as they have finished flowering and here is a person's chance. These old plants can be easily carried through the winter and will give hundreds of cuttings in the spring. Take the old plants and winter them in a cool place where you can keep them just alive. A little frost will not injure them. A cold frame that is deep is a good place to put these. In the spring when stock is wanted these old plants can be taken out and started and each one will give dozens of plants. These, handled as suggested above, will give you a lot of respectable looking

chrysanthemums. There are many types of chrysanthemums, and the literature on the subject is already enormous. In general the large-flowered forms are more popular than the small-flowered ones, especially at exhibitions. The Incurved, Japanese Incurved, and the Japanese types are the most important in this country. The flowers of the Incurved and Japanese Incurved types are likely to be more compact and hence better for long shipments. These and the Japanese types are the ones most commonly grown by the florists for cut flowers. Anemone-flowered forms are considered as curiosities.



How much more satisfactory it is for the amateur who wants flowers for decoration, to grow a profusion of bloom rather than one gigantic flower to each plant



"Felsengarten" is a remarkable example both of the judicious selection of a style and of wonderfully successful composition in conjunction with its rugged site

A California Chalet

FELSENGARTEN, A HOME IN THE VENTURA VALLEY, DESIGNED BY HUNT & GREY, ARCHITECTS, WHERE A SWISS TYPE HAS BEEN ADAPTED TO AMERICAN NEEDS

BY HELEN RAY

IN southern California, untrammelled by inherited conventionality, many novel types of domestic architecture court the eye from out the luxuriant drapery of Bougainvillea and Passion vine.

The bungalow and Spanish patio seem especially popular in the towns and cities, and have an inherent propriety in this land of brilliant sunshine. No less adaptable to the rock ridges and green mountains is the style of the Swiss chalet, which in the city seems meaningless.

The chalet here shown, designed by Hunt & Grey of Los Angeles, is built in one of the lovely mountain valleys with which this State abounds. It stands upon a rocky ridge overlooking the long valley, and has the happy, easy look of "belonging" which is the reward of careful designers. It nestles between two sheltering live-oaks, whose boughs almost dip into the windows of the living-room; doing the double duty of shading and decorating the house and also furnishing, rent free, the leafy homes of many bird neighbors.

The building lot has been "treated" just as little as possible in order to preserve the natural and wild look of things. As the picture shows, the boulders have been left to

lie just as found, and among them all the native growth of wild flowers luxuriate in the late winter and early spring: blue Brodiaea, yellow violets, white forget-me-nots and always the feathery fronds of the coffee fern.

After entering the roofed gate, the footpath winds up the hillside over stone steps, cleverly fashioned from the rocks found on the hillside, and out upon stepping-stones that land you at the front door. The pious Tyrolese greeting "Grüss Gott!" is quaintly painted in bright green lettering over the door, and from a wrought-iron arm or bracket at the side swings a bell with chain to announce your arrival. On entering you find the same German thought carried out in other motives of gay lettering.

Between the beams one reads the happy words "Frisch—Frei—Fröhlich," and over a doorway, the watchword of the household, "Immer Gemütlich!" In three small panels over the rude door leading from dining-room to kitchen, the daughter of the house has painted a little Tyrolese mountain climber with alpenstock, a Tyrolese peasant girl, and, in the panel between them, the words "Glück auf!" the climbers' cry of "Good luck!" Elsewhere little prim green pine trees are painted between the



A massive stone chimney, with a fireplace measuring ten feet across the chimney breast, distinguishes one end of the building

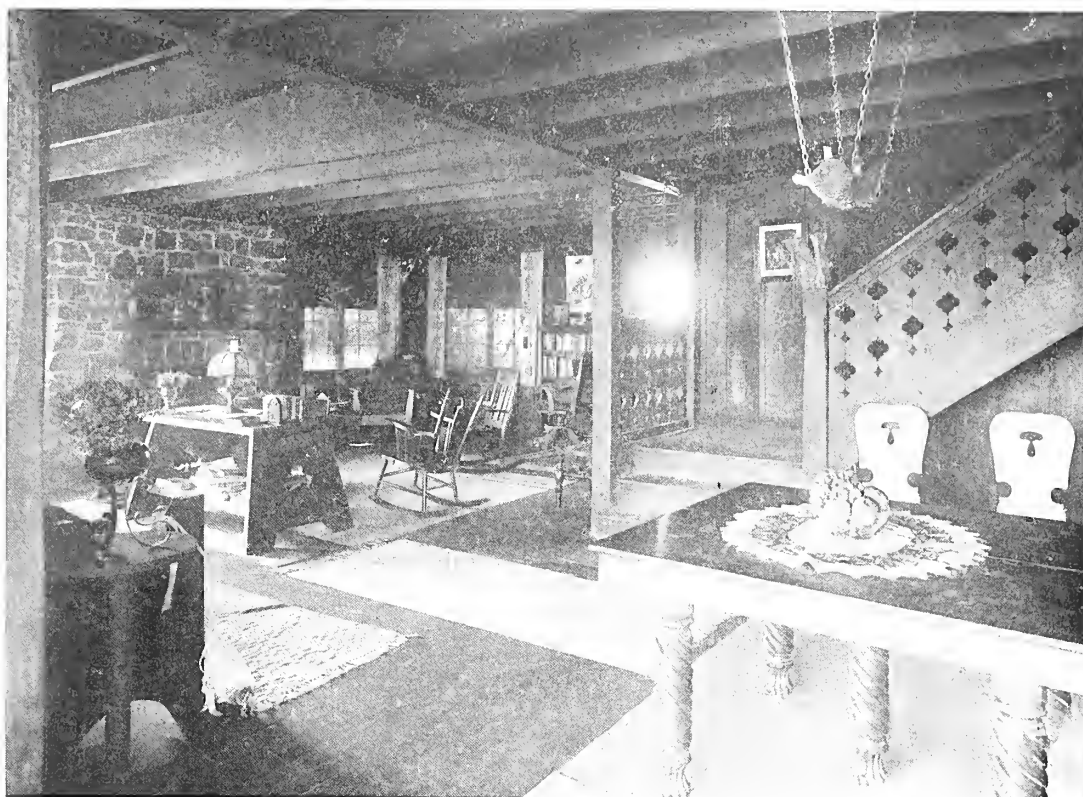
rafters. The living-room is finished with battened board walls and raftered ceiling, all of Oregon pine stained a russet brown. The chimney, ten feet broad at the base and six feet thick, is a massive feature done in the rugged style which is the main characteristic of chalet construction. An idea of its massive strength may be obtained from the illustration of the south elevation. In the long, low living-room (26 x 18 ft.) it is a dominant feature, where cord wood logs ablaze furnish cheer and decoration in the cool winter evenings. The hearth, of the rudest masonry of weathered stones, and the great iron hooks mounted in the masonry of the chimney breast furnish support for a tall iron trident to handle the logs with and a huge bellows of carved black wood.

The room is lighted at night by candles in the oddest of rustic sconces and candelabra. A small log is suspended from the rafters by iron chains and fitted with tall wax candles. The light of these and the firelight on the velvety brown wooden walls at night is indescribably beautiful.

The primitive quality of the room is further emphasized by the wooden furniture, much of it hand-made and hand-carved, and by the "whittled" boards of the balustrade leading to the second story.

Draperies of a pale brown monk's cloth are stenciled with conventionalized pine trees in green. They are folded primly over heavy wooden poles set in wooden brackets, simply outlining casement windows, through every one of which are the most enchanting views of distant mountains, near foothills and luxuriant valley. French windows open on the long east porch (40 x 12 ft.) through which, on fine days, the dining-table is pushed and dinner eaten *al fresco*. What a sauce for the appetite is the fresh aromatic air; what a feast to the eye, the dream mountains on the horizon; what melody for the ear, the meadow lark's trill or the mountain cascade's cadence as it tumbles through the canyon!

On the first floor, in addition to the combined living-room and dining-room, which are shown in the photographs, there is the kitchen, a pantry between that and the dining-room, a screened porch—considered a necessary part of the kitchen in Califor-



The living-room walls are of battened boards, the second floor joists remaining unceiled—all of Oregon pine, stained a russet brown

nia—and a bedroom and bath. On the second floor there are four bedrooms, a toilet room and a sleeping-porch. All of the bedrooms are well equipped with closet space.

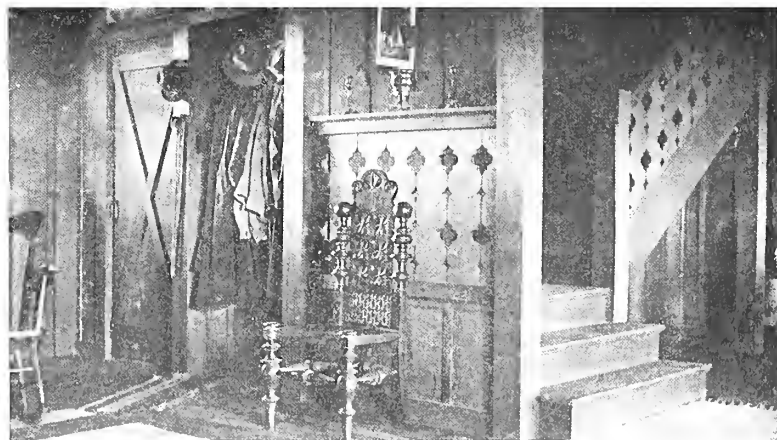
At one end of the veranda is a picturesque well, with old oaken bucket and stone curb. Bamboos and papyrus have been planted at one side, and ivy, destined to cover the timbers that support the bucket. The Deodar cedar, the Irish juniper, the Japan cryptomeria, the Mediterranean heather and the Colorado blue spruce form an interesting setting of conifers for the well plat.

An idea of the luxuriance of the live-oak as a winter tree in California may be obtained from the first photograph. The owner has built a platform among the boughs, twelve feet in diameter, where afternoon tea is served—a pleasant feature of mid-winter life in California and one that the eastern sojourner likes to enlarge upon in writing back to ice-bound and snow-blockaded friends.

The little chalet has been christened "Felsengarten," because of the rocky setting to its flower gardens, which unfortunately are so placed that they cannot be adequately photographed.



The draperies in the living-room and dining-room are of pale brown monks' cloth, stenciled with pine trees in green



The effective woodwork that takes the place of the balustrade is made of pine boards with a sawed-out pattern

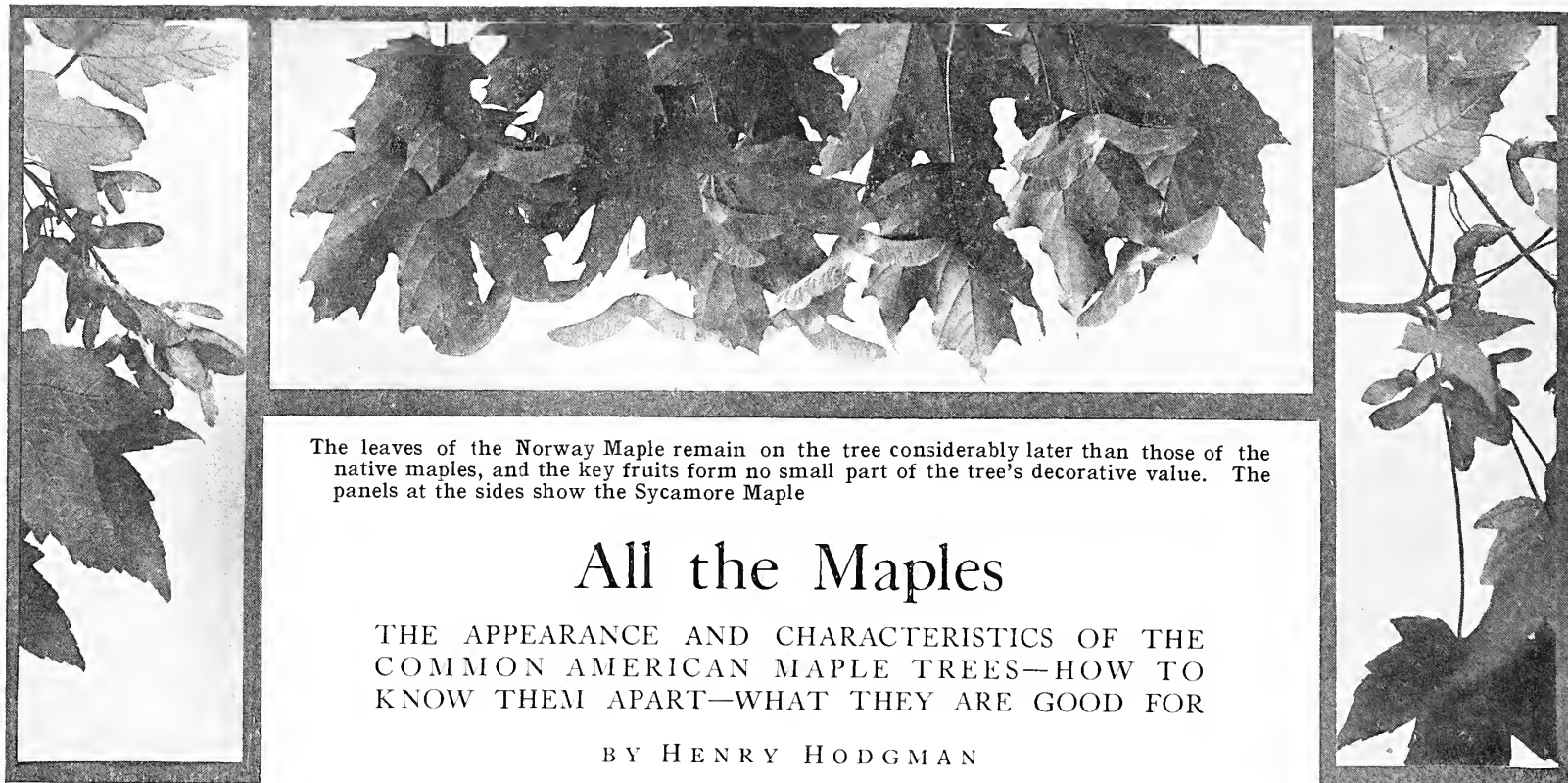


GARDEN



AUTUMN





The leaves of the Norway Maple remain on the tree considerably later than those of the native maples, and the key fruits form no small part of the tree's decorative value. The panels at the sides show the Sycamore Maple

All the Maples

THE APPEARANCE AND CHARACTERISTICS OF THE
COMMON AMERICAN MAPLE TREES—HOW TO
KNOW THEM APART—WHAT THEY ARE GOOD FOR

BY HENRY HODGMAN

Photographs by the author

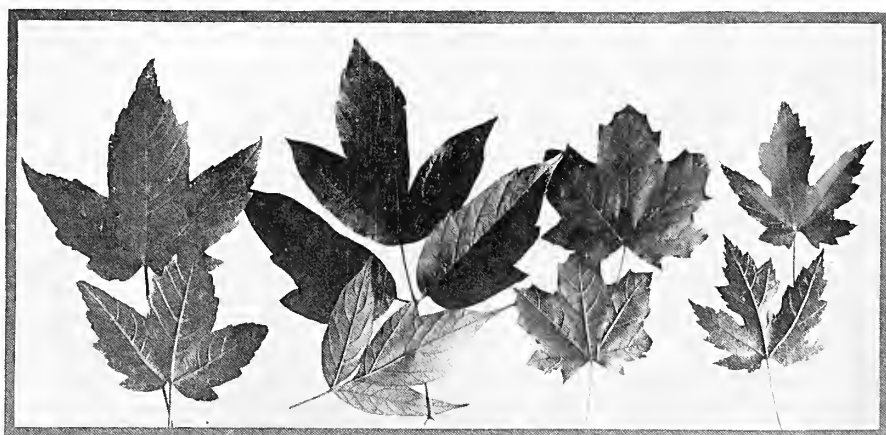
IT is a strange thing how dull we used to think botany was when we had to study it in school—and a stranger thing how insistent becomes the hunger for information regarding plants and trees and flowers in later life, when the hunger comes actually from within instead of from our parents or a conscientious school board. I sometimes think that the reason why the subject did not appeal to many of us at the start was that they used to make it so tinder dry. We had calyxes and corollas and such unthinkable things forced down our young throats until we associated these things with the dull pages of our text books instead of with the living, growing things in the woods and fields. I do not know whether modern teaching has repaired this grievous fault or not—I sincerely hope it has, for I shall never cease to regret the barren years when I did not know an oak from a beech, nor care, for that matter. What a keen sense of pleasure it does bring, to recognize old friends by their leaves and bark and winter buds, or to make new ones by the same tokens.

Take the maple trees, for example. Do you really know whether that one that shades your sidewalk is a Silver Maple or a Norway Maple? Would it not interest you to become better acquainted, provided you do not have to know a whole lot of technical details about pistils and glandular teeth and samaras? I think it would, which is my reason for writing this article.

There are eight distinct kinds of maples to be found growing comfortably in this eastern country of ours, not to mention the little Japanese maples whose crimson foliage is coming to be such a decorative feature of our lawns and shrubbery borders. These common maple trees that everyone ought to know are: the Mountain Maple, the Striped Maple or Moosewood, the Sugar Maple or Rock Maple, the Silver or White Maple, the Red Maple, the Ash-leaf Maple or Box Elder, the European Sycamore Maple, and the Norway Maple. And it is not the hardest thing in the world to know these, one from another, by means of their leaves, their winged nut fruits or their bark, so that you will never again have to say, indefinitely, "There is a maple tree—or is it a pin oak?"

In the first place, only three of our important tree families have their leaves one opposite the other—the maples, the ash trees and the horse-chestnuts. If the leaves are simple (each leaf surface complete in itself) rather than compound (consisting of several leaflets on a common stem), the tree is a maple. If the leaves are not to be had, look at the winter buds and twigs. The buds of the maple are small, and the scars left by the fallen leaves are small, narrow crescents. Horse-chestnut buds are large and waxy, the leaf scars resembling a horse's hoof prints; ash buds are dull and blunt, with rough, leathery scales. Of the twigs, those of the latter two tree families are stout and clumsy; those of the maples are slender.

Those of you who spend your vacations in the mountains, particularly those of New England, have seen the Mountain Maple at home, even if you have not recognized it. It is a small, shrub-like tree, found along every highway and bordering the brooks and lakes. Together with its mountain brother, the Moosewood or Striped Maple, it forms a most prominent part of the underwoods, usually more abundant than the latter variety. It seldom reaches a height of more than twenty or twenty-five feet, and, from its mountain-loving character, is mainly a Northern



Sycamore Maple. Ash-leaved or Box Elder. Norway. Silver
The leaf is sufficient evidence to identify the varieties



The Red Maple is also known as the Swamp Maple, the Scarlet Maple and the Soft Maple

species, extending along the high lands as far south as Georgia.

The leaves of the Mountain Maple are smaller than those of the Moosewood, and there are more of them on the twigs. After the leaves fall in the autumn the smaller branches have a distinct and characteristic crimson color, while, near at hand, one notices that this red bark is covered with a whitish pubescence. Before falling, the leaves turn to a deep red. Because of its beauty of coloring, its hardiness, its freedom from disease, and its low growth, the Mountain Maple deserves a wider and more extensive use for ornamentation and planting in shrubbery groups.

In summer the Striped Maple or Moosewood (so called because that animal feeds upon the leaves and branches) is readily distinguished by its large, goosefoot-like leaves, with thin blades and an intricate network of veins. The upper side of the leaf is dark, yellow-green, the underside being much lighter and thinly marked by short red hairs. At the time of falling, the leaves turn bright yellow. In the winter the bark is marked by pale delicate stripings on the red or green surface. A characteristic of the Moosewood is the wide angle which divides each pair of key fruits.

The Sugar Maple can be easily recognized at any season of the year. In winter the opposite branches, tipped with sharply pointed conical buds, tell the story; in summer the broad leaves, well rounded in the angles dividing the three main lobes, and lacking the milky stem juices of the Norway Maple, mark the species; in autumn the brilliant red, orange, and yellow of the leaves give the clue. Rock Maple and Hard Maple are other names applied to the Sugar Maple, which is fortunately one of the most widely planted of our shade trees.

The Silver or White Maple has also been extensively planted as a shade tree. The white under surfaces of the leaves, and the deep, wish-bone shaped divisions between the lobes are characteristic marks. In the valley of the Ohio River the tree attains a height of over a hundred feet, with a trunk three or four feet in diameter, but through the Northern part of its range the tree is smaller. Blooming very early, usually in March, the pollen-bearing flowers are greenish yellow, and the seed-bearing flowers are usually greenish but sometimes conspicuous for their crimson scales and pistil ends. Although the quick-growing Silver Maple

is considered one of the best trees for street and ornamental planting, it has long, ungainly limbs that break in the wind; and it also has the fault of being a host for the Maple-tree bark-louse.

The Red Maple is appropriately named. In winter the bark of the twigs is red; in spring the same color appears in the blossoms; in summer it is in the key fruits; and in autumn the red leaves are the tree's magnificent banner. In the leaves the angles between the lobes are not deep, and both lobes and angles are acute. Swamp Maple, Scarlet Maple, and Soft Maple are other names given this most conspicuous tree of our American landscape. It is a lowland tree, found in swamps and along river banks.

The rich olive green of the twigs in autumn and winter is one of the distinguishing traits of the Ash-leaved Maple, or Box Elder. It is the exception to the rule of simple-leaved species in the Maple family, for each leaf has from three to seven leaflets, usually marked by curiously unsymmetrical forms. After the leaves fall in October the long clusters of key fruits remain, thickly clothing the branches, until gradually whipped off by the winter winds. The Box Elder is noted for rapid growth, dense foliage, good coloring and comparative freedom from disease. With age, however, it shows a variable growth and some untidiness.

Still another maple that has been extensively planted as a shade tree in the Eastern States is the European Sycamore Maple. It is vigorous, hardy, free from disease, attractive throughout the year and furnishing in summer a dense shade. The leaves are somewhat like the Red Maple in outline, but much denser in texture and with broader lobes towards the tip. The veins, too, are quite distinct, particularly on the under surface, and show fine hairs along their sides. The upper side of the leaf is a dark green, the under surface being distinctly lighter, and they turn yellow in autumn.

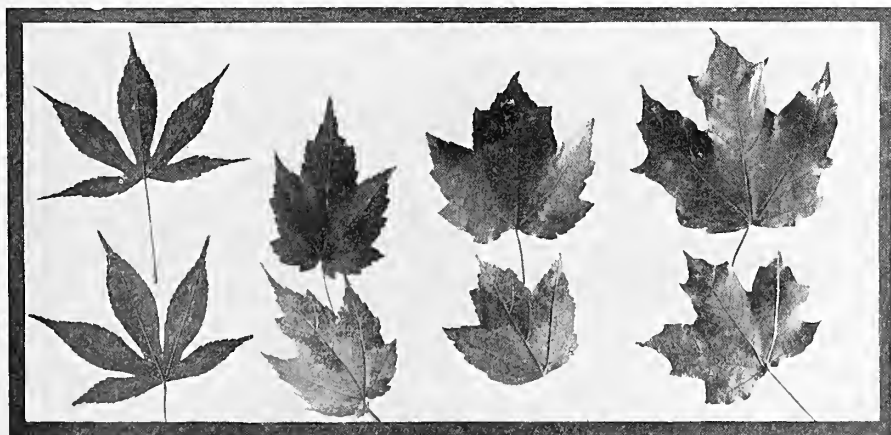
We owe the Norway Maple also to Europe, and it has proven itself a thrifty, hardy species in this country. The thin leaves, green on both sides, remain on the tree considerably later than do those of any of the native maples. Resembling in lobing the leaves of the Sugar Maple, those of the Norway Maple have basal lobes that extend much further out. But the sure test lies in breaking of a leaf stem; if a milky juice slowly exudes, the tree is a Norway Maple. Like the Moosewood, the Norway has its key fruits joined at an extremely wide angle, and the handsome pale green clusters form no small part of the tree's claim to a widespread popularity.

The Norway Maple has a very dense and round head and is excellent for lawn use. It is rather too low-headed, however, for street use, although the photograph at the top of this column shows an attractive street with a row of these trees on each side.

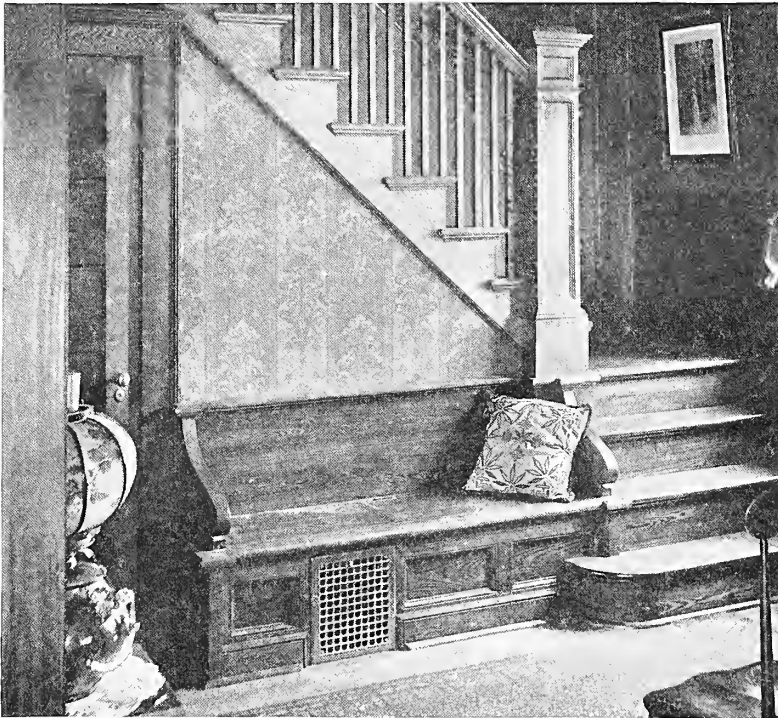
The Japanese Maple is a shrub or small tree of dense though graceful habit. The foliage is particularly beautiful, especially in the spring when it shows delicate shades of green and red, and again in the autumn when the leaves assume the most striking tints. Japanese Maples grow best in partly shaded situations and in well drained, rich soil.



The Norway Maple makes one of the best trees for lawn use. It is rather low-headed for street use



Japanese. Mountain. Red. Sugar
The photographs show the upper part of the leaf above, the under side below



An example of careful planning in the location of a register in a Hot Air system



It is possible often to conceal the radiators of Steam or Hot Water systems under a seat

The Available Heating Systems

THE GREAT PROBLEM OF KEEPING WARM AND HOW IT MAY BE SOLVED—THE COST OF THE VARIOUS AVAILABLE SYSTEMS BOTH FOR INSTALLATION AND MAINTENANCE

BY JARED STUYVESANT

NO matter how carefully you have thought out the complex matters of architectural style, no matter how deeply you have gone into the subject of building materials, no matter with what care you have selected your furnishings and interior decorations, your house may be the keenest sort of a disappointment if it is not comfortably warmed in the winter time.

It is astonishing how very little people know about the various methods of heating the home. Of course it is a technical matter associated in many minds with such intricate details as the proper strength of beams for a certain span, or the laying out of a plumbing system. As a matter of fact, this matter of heating is not so complex as it seems—that is, the fundamental principles are easily understood and one may readily learn to know the essentials of each system in common use.

Of course, if you do not want to take the time for this, the thing to do is to leave the matter to your architect or go to a heating engineer and commission him to instal whatever system he considers best, and if you do this you will doubtless have a comfortable home at a not very much greater cost than if you make your own investigations.

For some reason, however, the majority of home builders have an almost insatiable desire to “see the wheels go around” themselves—to know the why and wherefore of the whole matter. If you are one of these, let me outline briefly the fundamental principles of each of the common systems used in heating homes and add a word or two as to their respective costs of installation and of maintenance.

In the first place there is a system known as Hot Air and it is, perhaps, the system that is in most general use at the present time in houses of moderate cost. It is the cheapest system to instal. It does away with bulky radiators which so often, if not carefully disposed, disfigure the rooms. It has the advantage of

bringing into the house a continuous supply of fresh air—the feature which recommends the system very strongly over the use of Steam or Hot Water, which latter two systems heat over and over again the air that has remained in each room since it was last ventilated. So much for the good qualities of Hot Air. On the other side of the case there is the objection that the inflow of air brings with it a great deal of dust—a fault that is not inherent in Steam or Hot Water. The cost of maintenance is higher than either of the other two systems. This is because you naturally have to burn more coal in heating a steady supply of fresh cold air. On one side is the cost and on the other side the advantage of having fresh air.

To get down to actual figures, which, however, can be only approximate, a hot air furnace will burn, say, thirteen tons of coal a year in a house which would be heated by a steam heater burning ten tons or by a hot water heater burning nine.

Hot Air heating has been very much improved within the last few years. The older form of furnace was merely a red hot stove in a box. The air from the outside was drawn into the bottom of the box, passed over the red hot iron and was forced into the rooms, usually at a very high temperature, and devitalized through the loss of oxygen, or “burned” as it was commonly known. Nowadays the better qualities of furnaces have much larger radiating surfaces and they warm a much greater volume of air in a given time but to a lower temperature.

One of the common objections offered to the use of a hot air furnace is that it cannot be made to heat one or two faraway rooms against the wind. This is to a certain extent true, and it is unquestionably better to use Steam or Hot Water where a house is large and not compactly planned, approximating a square. The best types of hot air furnaces provide for this off-quoted difficulty in two ways. One type of furnace has vertical ser-

pentine tubes surrounding the firepot, instead of a continuous space. One or more of these separate tubes may be connected with the duct leading to a difficult room and the warm air will have to go there. The advantage is also solved occasionally by putting a hot water coil over the firepot and heating the refractory room by means of a hot water radiator.

Steam heating for houses is given the additional name "low pressure," to distinguish it from the high pressure system used in office buildings. It consists of a boiler, usually made up of tubes, heated by coal in a firepot, and a system of wrought iron pipes through which the steam is forced to the radiators located throughout the house. The whole system is closed, air pockets being vented by means of air valves on the radiators. Then there are two classes of low pressure Steam heating systems. One has its radiators connected to the system by but one pipe, through which both the inflowing steam and the returning water of condensation flow. The other system has the inflow entering one end of the radiator at the bottom and it has also an outlet pipe at the other end. The latter type is very much like the Hot Water system, but there is always the fundamental difference that Hot Water heating always requires radiators of about thirty per cent greater area.

The advantages of Steam are that it requires less coal than the Hot Air system and less radiating surface than Hot Water. It responds quickly to firing and is easily controlled by shutting off the valves of individual radiators, separating them from the system. It has the advantage over Hot Air of being readily carried to remote rooms. On the other hand, Steam has the disadvantage of not producing heat until the fire has been made hot enough to bring the water in the system up to two hundred and twelve degrees. This in practice means that the whole house becomes quite cold at night and has to have the fire started early in the morning to heat things up again.

Hot Water is a system that has come into very much wider use in recent years. Although it costs more to instal than either Hot Air or Steam, it has the advantage of burning less fuel in a given time. In this system the boiler, pipe system and radiators are similar in a general way to the system installed for Steam, but the whole thing is full of water instead of merely the boiler as with the latter. Hot Water has the advantage of producing heat at low temperatures so that the fire does not have to be forced so hard at any time. A much more even heat is the result and the water in the system does not become cold in the night. This same factor, however, makes the Hot Water system a difficult one in which to bring about quick changes, for the reason that all the water in the system has to be heated or allowed to cool, and this takes considerable time.

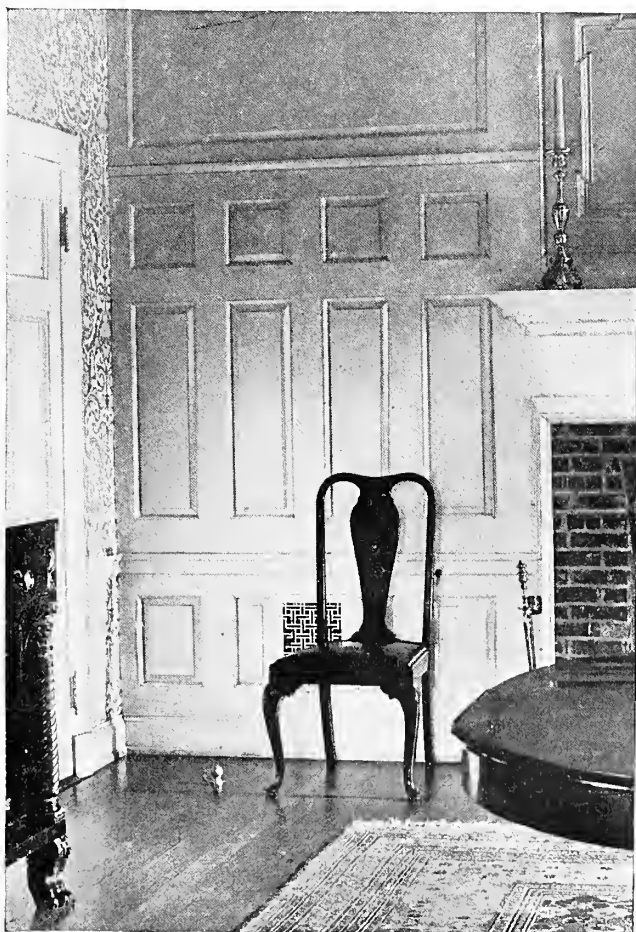
The ideal system, of course, is that known as the Indirect, or, sometimes, as the Direct-indirect. It does away with bulky and at times unsightly radiators in the rooms and also provides for a constant flow of warmed air into the

rooms. The radiating surfaces are grouped together, usually below the first floor joists, and, through the enclosed space around these, fresh air is drawn from the outside, warmed by contact with the coils and passes up through heat ducts into the various rooms through registers. The system is not only the most expensive, however, to instal but it burns approximately as much coal as a hot air furnace.

Still another nomenclature for the available heating systems recognizes three kinds: the Direct, the Semi-direct and the Indirect. In the first of these comes heating by air and also the system that is above referred to as the Direct-indirect, in which air is warmed by passing around radiating surfaces heated by steam or hot water in the cellar. The Semi-direct uses radiators in the rooms themselves, heated, of course, by the circulation of steam or hot water from the boiler in the cellar. The Indirect system provides radiators in the rooms, but instead of heating the air that is in the rooms it draws fresh air from outside through openings in the outside wall made back of and at the base of each radiator.

It is astonishing what liberties people will take with furnaces or boilers installed for heating, when they would be afraid to touch any other piece of machinery without a working knowledge of its make-up. See to it that the person who manages your furnace or boiler is thoroughly familiar with its details. It would do you no good to have a satisfactory system if the operator does not know how to manage it. Practically, all of the better known manufacturers supply with each furnace a printed set of rules and suggestions which should be nailed up on the coal-bin as a permanent record in case of a change of operators.

One detail of furnace management is not well covered in most of these printed instructions. It has to do with the cold-air duct which brings the fresh air in to be warmed. Have a door in this duct, which, by the way, should be made of galvanized iron rather than of wood—so that in stopping the passage of air from the outside it opens a side of the duct into the cellar. This is for use only at night or when there is a high wind blowing directly into the duct opening. Do not get into the habit of taking the air in from the cellar at all times. It is not healthful. Some heating experts counsel against taking air from the cellar at all. They usually provide an arrangement of dampers by which you can draw the air down from a large open register in the main hall. This means economy in fuel but it also means giving up the great advantage of the Hot Air system, and that is the introduction of fresh air from the outside. If the dust brought in by the air is too much of a nuisance you can shut out a great deal of it by the use of a cheesecloth screen across the outside of the cold-air duct. This necessitates a larger duct than the usual one having a cross section equal in area to three-quarters of the total area of the heat pipes. And by all means see that the cheesecloth is frequently renewed or it will defeat its own purpose.



The Direct-indirect system does away with radiators in the rooms. The air is warmed over coils heated by steam in the cellar and brought into the room through a register, as in the Hot Air system


An Old House and Garden of Essex

A REMODELED COLONIAL FARMHOUSE IN THE CONNECTICUT VALLEY THAT HAS BEEN ALTERED TO SUIT MODERN REQUIREMENTS WITHOUT SPOILING ITS OLD-TIME SIMPLICITY. IN BUILDING OR GARDEN

BY A. RAYMOND ELLIS

Photographs and plans by the author

THE term "Colonial" has been applied to all American architecture prior to the nineteenth century; but in reality it was but a copy of the later Renaissance style of England, called "Georgian," simplified to meet the poorer conditions that prevailed in the colonies. Strictly speaking, few examples of Georgian are found in New England. There a type was developed that is truly Colonial, and distinctive from the work found in Maryland and Pennsylvania. It is this distinctive Colonial style that claims the little remodeled farmhouse herewith illustrated and described.



The beautiful Connecticut Valley, undulating and fertile, nestling between two low ranges of mountains, possesses a wealth of just such comfortable houses, in some cases going to rack and ruin for want of a tenant, surrounded by the remnants of a garden setting, still struggling to rise above the weeds.

These homes, erected when Essex was a thrifty ship-building town, were built by skilled craftsmen, of hewn timber used in building ships. So well was their creative genius developed that their works still serve as models for modern homes, copied by architects for their clients to use as country seats. Many of these old homesteads have been bought cheaply and remodeled, the timbers being so well preserved that much of the material could be used again.

The Rogers estate, which is shown in the accompanying photographs and plans, is one of this type. It comprises several acres of land, house, outbuildings, an old-fashioned garden and a group of stately old maples. The place is capable of greater possibilities

than have been realized in the remodeling, but it may serve as a stimulating example of what may be accomplished with a limited amount of money, both in the immediate outlay and in the cost of maintenance.

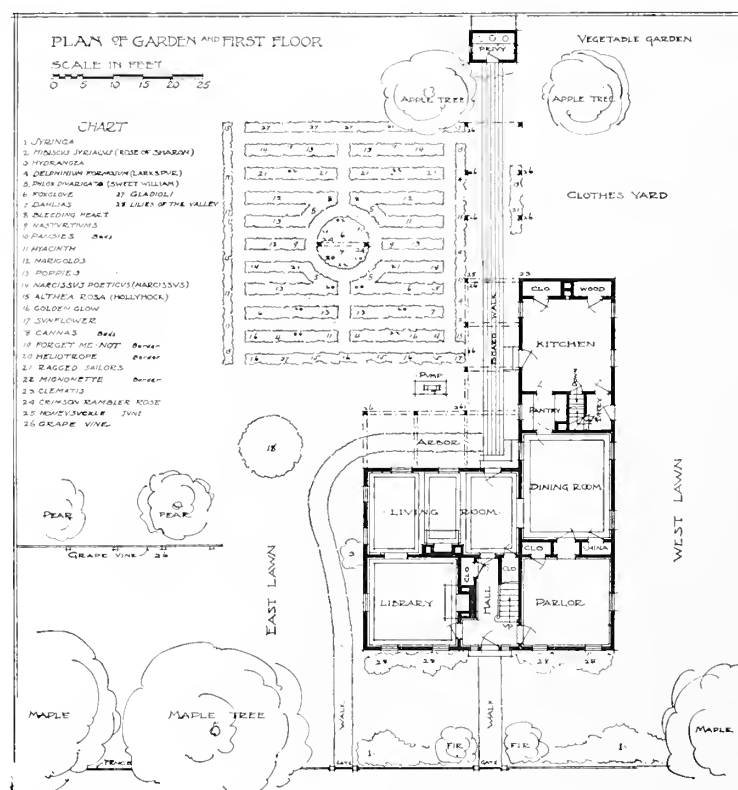
The house is quaintly set about twenty-five feet from the highway and, almost hidden by its magnificent maples, is passed unnoticed. Upon passing through the house to the living-room on the south, however, the aspect is changed. From the rear, the land falls gradually to a little stream five hundred feet away, and in this vista the charming old-fashioned garden lends its color to the solid green of the arbors, sunny and inviting, blending harmoniously with the rich purple shadows cast on the white walls of the house. The east lawn, smooth as a piece of green velvet, is used for a croquet ground, where the old-time game is played in the cool shade

of the big maples.

The only changes were made in the living-room and the dining-room. There had been a partition dividing the former into two rooms, with an old chimney. This partition was knocked out and the fireplace added; then two heavy girders to support the second floor were put in, repainted, and the room was complete. The dining-room was made also by throwing two rooms into one. An interior trim of simple white-painted woodwork is found in the main portion. The kitchen, pantry and entry are painted a light brown. In most cases the floors needed only smoothing up and painting. The second floor contains good chambers, a trifle low, but well lighted and ventilated, and fully as comfortable as some I have seen where unlimited means were available.



A view over the old-fashioned garden towards the back of the house



The living-room and dining-room were each remodeled from two rooms

The house is heated entirely by the fireplaces and stoves. In the second floor, registers are placed which open into the ceiling of the first story, allowing the heat to pass through into the chambers; the result is entirely satisfactory. The house is not plumbed, but a pump furnishes pure water. It would be a comparatively simple matter to install one of the many types of mechanical pumps to keep a supply of water in a tank.

The old-fashioned garden has been reclaimed and the beds carefully filled out according to the planting chart on the plan. In remodeling an old place of this kind the great danger is a temptation to overdo the matter, thereby losing the atmosphere of quaint simplicity that is the chief merit of both house and garden. Do not put in circuitous paths, winding about and leading nowhere; very simple curves or straight lines, leading almost directly to your destination, are so much better. Then, too, in planting, do not use too many varieties. Enough of each flower should be planted to get good healthy masses of color, so that the beds and borders will not appear scraggly nor seem to be struggling through a dense foliage. It is a mistake, also, to plant exotics or many of the later developments in horticulture. There are plenty of the real old-fashioned flowers and shrubs from which to make a selection.

The maple trees here on the Rogers place have existed for many years—in some cases more than a century. It has apparently done no harm, however, to introduce a few dwarf apple, pear, plum and cherry trees. Not only have they given that elusive quality of scale to the garden, but they are most welcome inhabitants at fruit-bearing time.

The planting chart and key on the plan that is reproduced here-with give the exact location and species of the old-fashioned flowers that have been used in restoring the garden. A little study and foresight in setting these out will result in a garden that contains bloom from May to October.

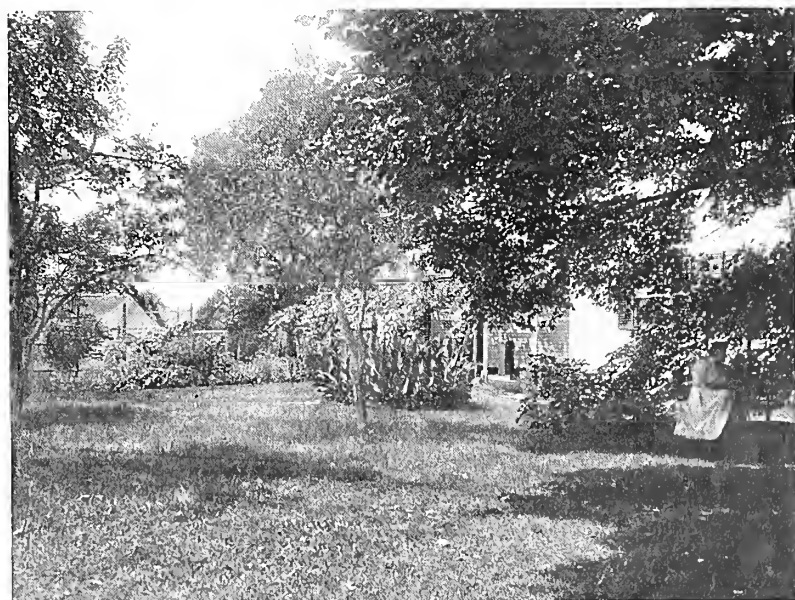
In the center of the garden a crimson Rambler covers a white-painted arbor. Around it are foxglove and dahlias, with an edging to the circle of heliotrope and mignonette. Around the outer side of the path around this central feature are sweet williams, broken by masses of nasturtiums in the ends of the central horizontal beds. On the house side of the garden a line of hollyhocks, golden glow and sunflowers serves as a shield to make the garden the greater surprise when one enters it from under the grape arbor. Along the eastern border of the square enclosure another row of hollyhocks and sunflowers forms another shield. To the south the last bed contains gladioli—a brave row of them across the lower edge. Next, towards the house, are poppies and poet's narcissus, bordered with forget-me-nots. Beyond this



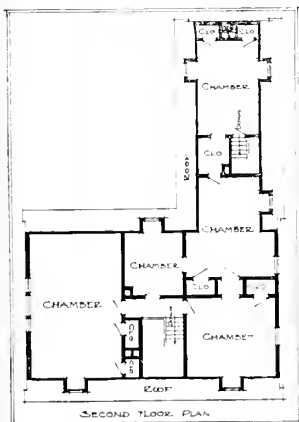
The old boardwalk is bordered on each side by grapevines, and everywhere there is the picturesque informality of mellow old age

are the ragged sailors, edged with mignonette. Then come the marigolds, bleeding-hearts, a bed of hyacinths and one of poppies, bordered on the inner circular path with the sweet williams. Marigolds and poppies grow in the outer parts of the middle beds, then more narcissus, ragged sailors, foxglove, poppies and some larkspur. Grapevines are found in abundance on the arbor enclosed in the corner of the ell, while clematis and honeysuckle have not been left out. Several of the good old-fashioned shrubs are placed in important positions—syringa, Rose of Sharon, and hydrangea, and across the front of the house, where the sun doesn't reach, there is a splendid showing of lilies-of-the-valley.

As the plan indicates, the paths between the garden beds are not gravel but good old-fashioned grass.



The east lawn is shaded by maple trees, some of them a century old



The bedrooms are low ceilinged but light and cool



A fireplace usually gives an excellent opportunity for building in seats and bookcases



This Southern California home shows an unusually successful built-in buffet and seat

Built-in Conveniences for the House

SUGGESTIONS FOR SEATS, BOOKCASES, SIDEBOARDS AND OTHER FEATURES THAT WILL MAKE YOUR NEW HOUSE SEEM PARTLY FURNISHED BEFORE THE CARPENTERS LEAVE

BY MARGARET GREENLEAF

THE value of built-in furniture from the standpoint of economy, and as useful and decorative adjuncts to the home, must be experienced to be fully appreciated. Such pieces should, to give the best effect, conform closely in color and finish with the standing woodwork of the room of which they are practically a part.

When the house plans are in the making and before contractors' estimates are asked, such window-seats, inglenooks, bookshelves, corner cupboards, and buffets as may be deemed desirable should be included, for at this time they add but little to the estimate as a whole, whereas if they are later figured upon separately, or put in as separate jobs, the cost runs up decidedly.

There are now many good architects who specialize upon the small house, and some of these make much of quaint and effective built-in pieces in the interior arrangement.

When looking over a completed house in which such features are included — and where the color and finish of the wood trim and the tint of the sand-finished walls are harmonious and attractive, the prospective occupant will feel that the house as it stands is almost livable, and be encouraged to think that the trouble and expense of furnishing and decorating will be small.

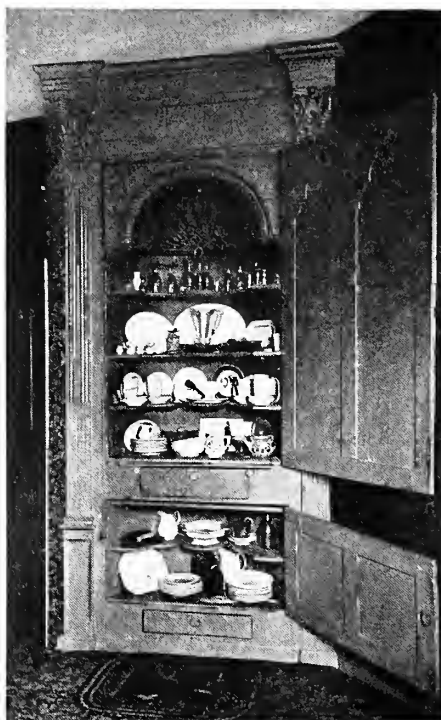
Frequently when a man is about to build the house which will be his permanent home, his desire is to embody in it *all* of the good features of his neighbors' homes, and those which he has gleaned from long and careful study of the published plans and pictures of exteriors and interiors. It is then a large part of his architect's work to eliminate and choose for him the possible features from

the chaotic selection offered. When once the type of house has been determined, it is much easier to decide the detail and finish which will be appropriate, and while in the designing of the built-in features it is the effort of the good architect to escape from the ordinary stereotyped styles, he can often find some suggestion in a house of another man's planning which will prove acceptable embodied in his own, and as it is especially true of architecture that "there is nothing new under the sun," this adaptation is by no means unusual.

As representative of the craftsman style of house which is much favored to-day, the living-room shown in the first photograph at the top of this page is of particular interest. The wood trim and furniture of oak are stained and finished in weathered effect, the delightful gray-brown color toning well with the oatmeal shade of the tinted wall.

The atmosphere of the room suggests comfort of living, its harmonious color and well chosen and suitable furnishings rendering it thoroughly homelike. The built-in seat at the right of the fireplace, with the high paneled back, and the glazed bookcases set in the wall at the lower end is distinctive and pleasing. Also the simple, sturdy mantel is typical and good.

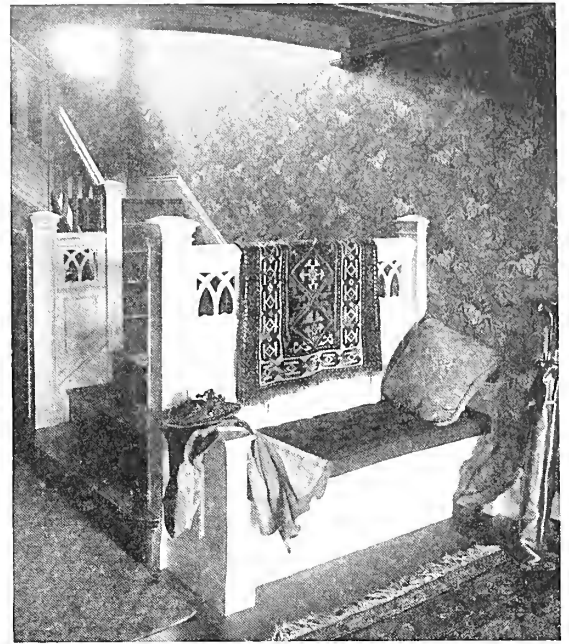
A frequent pitfall to the inexperienced is the finish given this built-in furniture. Often it seems desirable to the amateur to make these pieces appear as *furniture* rather than as a part of the room. With this idea such pieces are treated with a different finish from that used on the standing woodwork, and always with disastrous effect. If the corner cupboard in a room, where ivory finish woodwork prevails, is stained mahogany and is



A corner cupboard from a Colonial house antedating the Revolution



In building in bookcases, or any other features, it is a safe rule always to have them of the same wood and finish as the standing-woodwork



A built-in seat by the stairway, with a lid, is a wonderful convenience

complemented by a mahogany mantel in the same room, this will stand out aggressively, and the room will present a restless effect which is most unsatisfactory. In the true Colonial house the doors are frequently all mahogany, while the standing woodwork is all enamel, showing the beautiful ivory tone which is so typical, but the mantel is always finished in the same ivory tone, and with the exception of the hand-rail of the balustrade there is no mahogany introduced save in the doors as mentioned.

The effective use of white enamel, as a finish for the interior trim, including the built-in and glazed bookshelves, is well evidenced in the library shown in the first photograph on this page. The quiet restrained treatment of this room is very pleasing, and the architectural detail of the mantel, bookcases, and other standing woodwork is satisfying.

In the interior of houses designed upon other lines than the Colonial, white enamel finish for the woodwork may be correctly and effectively introduced as, for instance, in the bit of a hall with stairway which is illustrated in the photograph adjoining the one previously mentioned. The built-in seat here is particularly interesting, and, while taking up but little space, it is practical and also well supplements the stairway of which it is really a part. The detail of the balustrade of this stairway, by the way, is attractive and unusual.

The corner cupboard illustrated is from a very old Colonial house built in Portsmouth, New Hampshire, antedating the Revolution. The beautiful carving over the door and the columns which frame it, with the Gothic type of the inset panels are a part of the interesting standing woodwork of this room. The open doors of the cupboard show the practical possibilities of three-cornered shelves.

A very unusual design for a built-in buffet and window-seat is shown in the dining-room of the Southern

California house shown at the top of the preceding page. Much of the wall space here is devoted to buffet and china closet. Where the paneled wainscot is unbroken it is topped by a wide shelf holding decorative steins and choice bits of pewter and brass. The low window-seat is fitted with a deep drawer, and, set beneath the sunken window, serves to connect the two sections of the buffet which flank it, filling the end of the room most effectively.

Where one must live in a house planned for another's needs it is often possible to introduce some pieces of built-in furniture advantageously. A window-seat, for instance, may be put in by an amateur or unskilled workman, and, properly upholstered, it will present a good effect and serve all purposes. If there be certain crudeness of construction which must be hidden, a valance, either plaited or plain, which will extend from the seat line to the floor, will be correct and cover a multitude of sins. The style of valance used should be determined by the valance of the window draperies; that is, if the window shows a plaited valance the same should appear on the seat.

If inglenook seats are desired and the fittings of the room are along the craftsman or Mission lines, high-back benches, such as are yet used in some country school-houses, could be utilized,

stained like the standing woodwork of the room, and the seats made comfortable by a mattress pad covered in some suitable material.

The window-seat is an acceptable feature in the bedroom also, and can be made a serviceable part of the room. In the photograph shown a very charming arrangement of window, seat, and window draperies is shown.

Still another convenience that should be arranged for in the drawings, or while the house is being built, is a full-length mirror panel for the closet door of a bedroom.



Even the bedrooms need not be without built-in conveniences, such as a combination window-seat and shoe closet

Practical Talks with Home Builders

FIRST CONSIDERATIONS—THE THINGS YOU WILL HAVE TO PAY FOR EVENTUALLY IN ADDITION TO A MERE HOUSE—A CHECK LIST OF ESSENTIALS

BY ALEXANDER BUEL TROWBRIDGE

[This is the first of a series of intimate, helpful talks with those who are about to build. The aim of the series is to offer untechnical suggestions to prospective home makers in the hope that many will be helped to estimate in advance, with some degree of accuracy, what they must have, what they can do without, and what they may put off for completion at some future time. The talks will be written mainly for those of moderate means rather than for those who would not be worried by an unexpected increase in the total outlay.]

THE prospective home builder is often ignorant of the many conditions which should control his choice of property and assist in the preliminary calculations of expense. Carried away by his enthusiasm, by his desire to see the fulfilment of a long cherished dream, he is often impelled to begin work sooner than is desirable. Not until the house is well under way and he begins to learn of many important items which should be included in his contracts to insure the comfort of his family, does he realize that he has acted too hastily.

So let us start in with the first problem that should come to the home builder's mind, namely, the preliminary considerations in connection with the search for a piece of property. The writer has in mind the owner who expects to build in the suburbs or in the open country. He who chooses the former location is spared the necessity of bothering about many of the questions which are here presented, but the builder in the open country or in the newly developed communities that are springing up, mushroom-like, all over the country must consider them all. Therefore to such I would say:

Don't be carried away by the clever wording of an advertisement or the plausible story of a salesman; by the ease of payment offered as an inducement; or by the most alluring and difficult to resist of all influences, the beauty of the site under consideration and its environs. Instead, write on a piece of paper the following eleven questions and apply each question to the site which attracts you. This will guide you in a selection and if the property does not possess all of the advantages inferred in the questions and you still feel like purchasing, you will at least be able to conclude negotiations with eyes wide open.

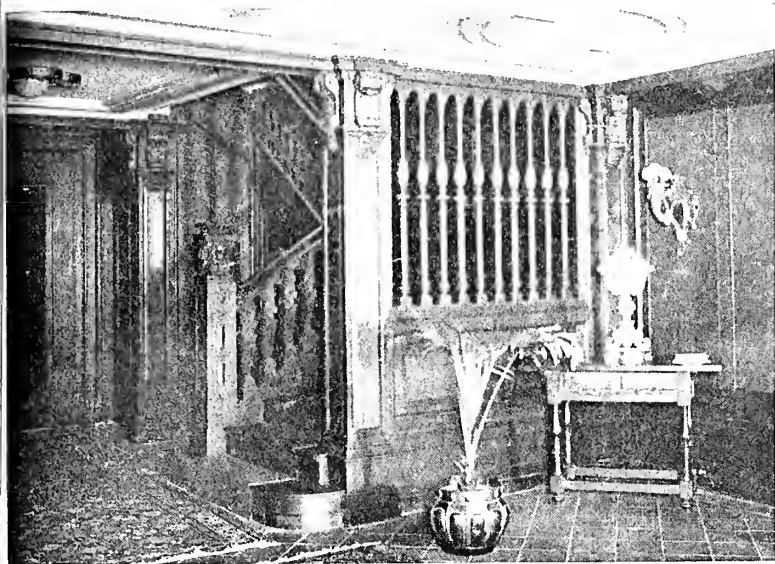
1. Is the property provided with a good water supply, or must a well be driven and engine, pump, tank, etc., be installed?
2. Are the schools in the vicinity modern, sanitary and in charge of trained teachers?
3. Can good milk be obtained easily or will it be necessary to buy a cow, build a cow barn and provide for the cow's pasturage, daily care and milking?
4. Can clean ice be bought at a fair price, or must an ice-house be included in the calculations for total cost?
5. Are you to have the use of a public sewer or must a sewage disposal plant be installed?
6. Is the site so far from the nearest railroad station as to compel the use of horses or an automobile, thus rendering necessary a stable or a garage? Remember that if you visit the property in the real estate agent's automobile, the distance from the station to the property will seem about one-half its true distance.
7. How does the railroad rate compare with other roads?
8. How does the local tax rate compare with that in other communities?
9. Will electric light be brought to the property or must you calculate for a gas generator?
10. Does the proposed site need much grading, planting, seeding, etc., with numerous loads of new top soil?

11. What road building, if any, will be needed on the property?

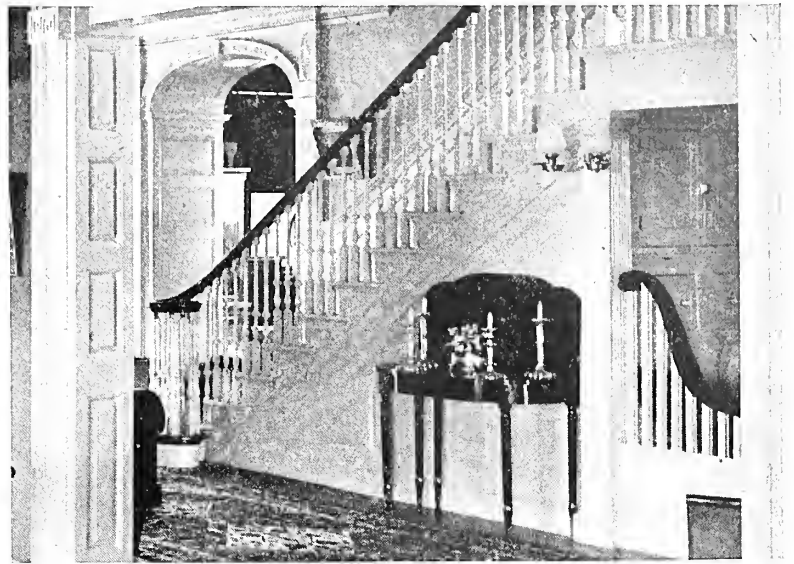
It would be possible to add other pertinent questions referring to the character of the ground, its exposure to the sun and to the prevailing breezes etc. These questions are omitted because it is assumed that a piece of property would not be under consideration which was not high and dry and had not good exposure toward sun and breezes.

In this first talk it will not be possible to discuss in detail all of the eleven questions. The most important to emphasize is that concerning water supply. No matter how attractive a location is found it will be a total failure without good water and, many would say, plenty of it. If it comes from a country lake bordered by farms and cottages, avoid it as you would the plague. If it is pumped up from driven wells or comes from flowing wells, as it does in many parts of Long Island, it is likely to be the best that can be had. Also, if one has children to be educated, what greater mistake can be made than locating a home in a place where the children must attend an unsanitary, badly lighted and badly ventilated school, in charge of partially educated teachers? One cannot expect to change these things by agitating the questions locally. The schools are supported by local taxation and many rural communities are unable to raise the money needed for improvements. The milk question is also of importance, particularly where young children are concerned. How many families have gone to the country only to resort to the absurd custom of sending to the city for milk at fancy prices! In connection with the ice problem the writer has in mind a commuter whose ice bill in a certain rural community, not many miles from New York City, varied during the six warmer months of the year from \$14 to \$28 per month. This was due to local high prices and to an inadequate and totally unsatisfactory manner of keeping the ice after it was delivered. It is cheaper and better to build an ice-house and to stock it in winter, but the cost must be included in the first calculations if one wishes to guard against this form of unexpected expense. The question relating to sewage disposal is the next in importance, as it also concerns the family health. The old-fashioned cesspool should not be used, no matter what the farmer neighbor says on the subject. The health of your family demands that, in case you have not the use of a public sewer, a modern sewage disposal plant be installed. Such plants may be built for moderate amounts and ought to be a part of the general estimate.

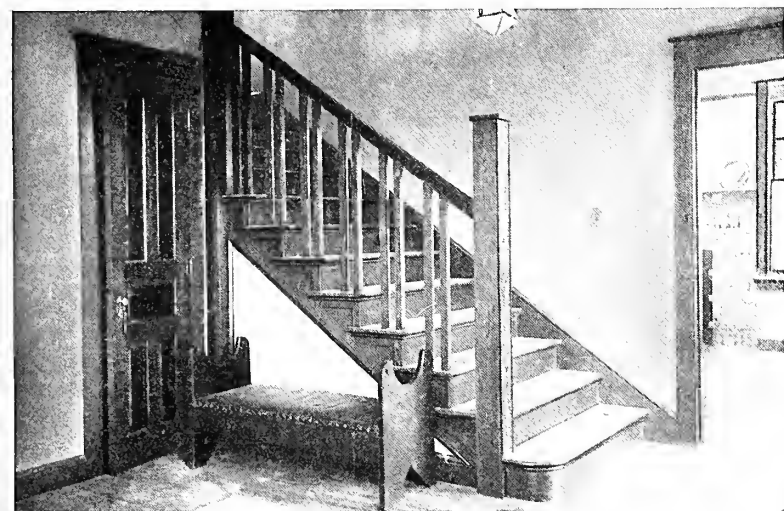
The remaining six questions are important even though they do not directly concern the family health. Any suggestion which will aid an owner to see ahead clearly the various steps in his home building project, will contribute to his peace of mind and incidentally to his health of body. It will not do to put off these considerations through recourse to the old saying "Sufficient unto the day is the evil thereof." If they are left to be solved when they arise an embarrassing situation is sure to occur. The owner will find either that he is located in the wrong place or that he is obliged to go much deeper into his pocket than he had expected.



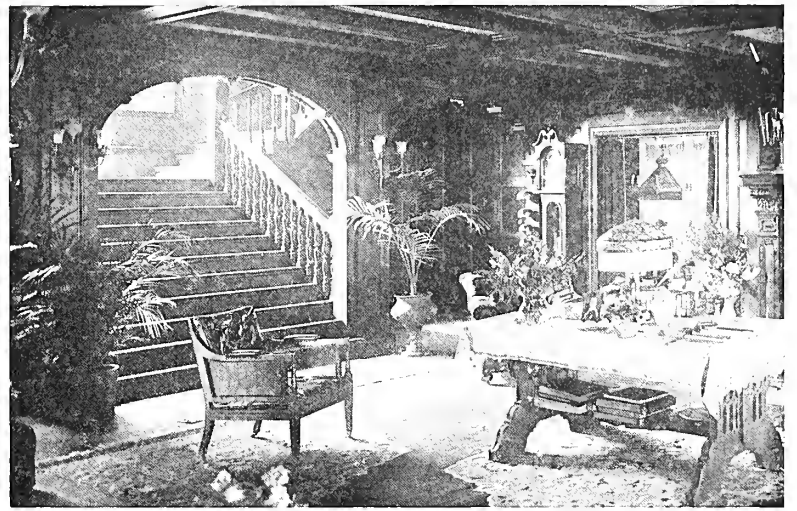
Here is a curious screen effect that serves to lend an air of greater privacy to the upper floor



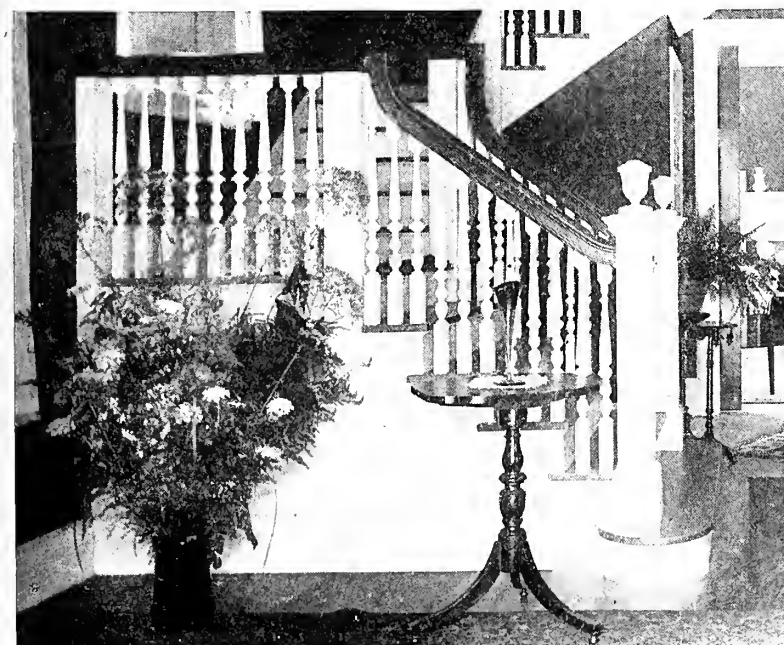
The better forms of Colonial stairways have the balustrade and hand-rail end at the bottom in a volute



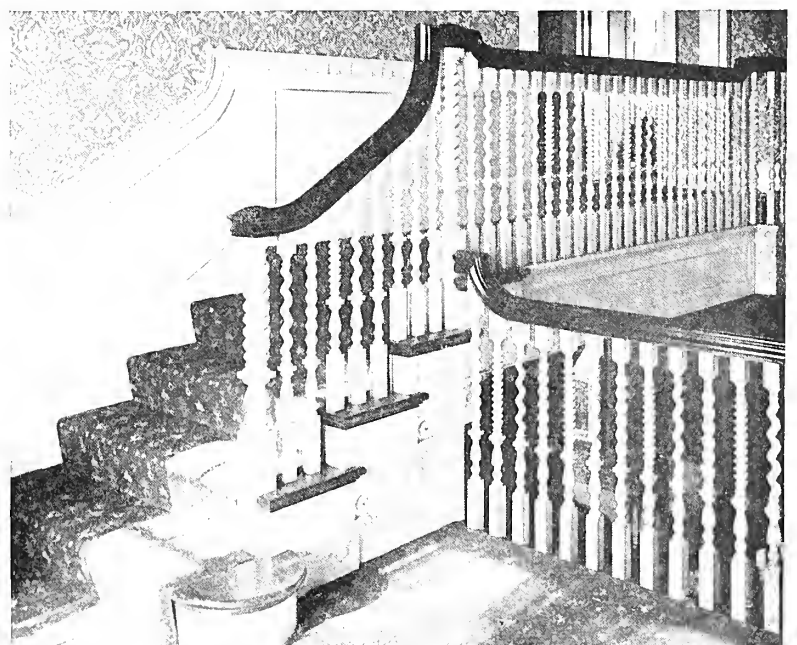
A very simple and inexpensive form of stairway that would be well suited to a house of the craftsman type. W. D. Brincklé, architect



There is nothing that gives such a broad spacious appearance as a stairway separating at the landing and continuing up on both sides



It usually results in a better appearance and requires less space to change the direction once or twice rather than having a straight run



In the more elaborate Colonial stairways the balustrade alternates in three patterns. The hand-rail should be of mahogany

SIX TYPES OF AMERICAN STAIRWAYS

Inside the House



Edited
by
Margaret
Greenleaf

Miss Greenleaf will gladly answer queries pertaining to individual problems of interior decoration and furnishing. When an immediate reply is desired, please enclose a self-addressed stamped envelope

Readers' Problems

ROOM TREATMENT

I am writing in accordance with the suggestion and offer in *HOUSE AND GARDEN*, and hope for your assistance in a new home I am building; in fact, I feel sure you can give me some timely hints as I have already received such help indirectly from the magazine.

First, There is a room I am particularly desirous to make Japanese. It opens off the ball room and is 14 x 14 ft. I shall have seats built in on three sides and a gas grate. There are two windows, electric lighting. Please give me some suggestions as to fixtures, decoration, etc.

Second, there is another room we call the lounging room, 14 x 14 ft.; this is to be finished in Mission oak. It has a gas grate and seats built-in. What would you suggest for a frieze above a high wainscoting? There is a cross-beamed ceiling.

Third, what decoration for living-room walls 20 x 30 ft.? The same style of beamed ceiling, and an 18 or 20-in. paneled base of cherry. Three windows, one very large, 7 ft. wide.

Fourth, what would you advise for main hall, 14 ft. wide, finished in oak—it extends through the house. The pergola joins at the rear of the hall. I will be most grateful for any suggestions. Have a parlor 20 x 14 ft., one 7 ft. window, one short high window.

Can you give me some advice as to where and how I could procure rugs in New York? Where can I get samples of wall hangings, cloths, tapestries, etc.?

We take pleasure in giving you the following suggestions in the way of color scheme, decoration, and furnishings for the rooms you described in your letter. We will take these in the order in which you mentioned them in your letter. If these suggestions do not seem sufficiently complete, and if you will send a rough draft of your floor plans, we will be glad to take the matter up further.

For your Japanese room we would recommend that you finish the woodwork either with a gray stain and dull surface, or stain it a decided black with dull surface. The same treatment should be given the seats built about the room, and no cushions should be used save the small round pads which are so characteristic of Japanese furnishing.

Your electric light fixtures can be made distinctly characteristic. It is possible in many of the exclusive Japanese shops to find lanterns which are either reproductions of the real thing, or many of them genuine antiques. The former can be bought at reasonable rates, but the latter will be found more expensive. These can be fitted with the bulbs and used successfully for lighting the room.

There are Japanese and Chinese rugs to be had also, the genuine and reproductions, either of which could be used on the floor. Since a typical Japanese room has very little decoration, and no chairs or tables, it is a difficult matter to adhere closely to this school and have the room interesting and livable. However many beautiful pieces of decorative pottery, bronze, or porcelains, the Japanese householder may own, but one of these is exhibited at a time in the room. This does not appeal greatly to the Occidental idea, although there is much to say in favor of the simplicity which the Japanese preserve. But there are beautifully carved teakwood chairs which are of Chinese make, and can be safely introduced in a Japanese room, also low tables and stands of the same carved wood. Wicker chairs known as the Hong Kong design may also come into a room of this kind effectively.

The draperies should be very simple and hang in a straight line to the sill of the window, and in your room they should be gray in tone. The wall covering may be Japanese grass cloth in a shade of blue which is strong and yet soft in color. We take pleasure in sending you a sample of this. The ceiling tint should be a delicate shade of gray. The rugs will probably show these two colors, with some black and orange introduced.

Japanese embroideries in panels may be placed at intervals upon the wall, and on some of the teakwood stands, certain choice pieces of Japanese bronze or porcelain should be set, holding flowers arranged after the Japanese fashion.

For the frieze in your lounging room, in which the Mission oak woodwork and furniture appears, we would recommend that the seats be upholstered and tufted, using a soft



This solid mahogany antique secretary was considered a bargain at \$95

shade of green upholsterers' velveteen. The windows to be hung with crinkled silk curtains over ecru net extending only to the sill line. A frieze showing gilded pine cones and tree tops in dull green against a blue gray sky line would accord well with the yellow tan grass cloth, or fibre paper wall covering which we will advise and of which we send samples.

The floor covering in this room should be either an Oriental rug, or some one of the excellent domestic weaves showing blue, dull green and tan in small design. The tint between the beams of the ceiling should be a deep café-au-lait.

For your living-room walls, since its dimensions are sufficiently imposing, we would recommend a figured tapestry paper in shades of dull soft blue, olive green, and gray. Overdraperies of dull blue silk over net next the glass of the windows, upholstering material of tapestry, following the design and color of the wall paper, would look well on the window-seat.

For the hall a two-tone yellow tan imported paper, or the Japanese grass cloth of similar color is recommended. You fail to mention the wood finish used in the parlor, therefore we will reserve this suggestion until we have received this information.

Regarding the purchase of your rugs we send you addresses and full directions for obtaining information about purchasing these. We also send a full line of samples of materials recommended, and addresses where these can be obtained.

I am wondering if HOUSE CHINA AND GARDEN will help me in the selection of so trivial a matter as the china for my very modest dining-room. The room was furnished in exact accordance with the suggestions your department supplied to me. The wall covering is in tones of brown, green and tan above the plate rail. The lower wall is wainscoted, the oak stained dull brown. The rug is in two tones of green (Wilton). The furniture is oak, stained brown like the wood-work. I cannot afford very expensive china. I would like you also

to recommend to me the style of glass to use.

We are glad to send you suggestions for the china you desire to select. There are many good designs made in what is known as open sets; that means that if at any time pieces are broken they may be supplied. Our first choice for the china would be a plain banded decoration. This may be procured in china of good quality and reasonable prices. The design shows a narrow gold line set on either side of one of apple green, or the plain gold band may be preferred. The green, however, makes a most attractive table and harmonizes perfectly with any floral decoration that may be used. It strikes a more cheerful note than the all white or white and gold above referred to. While floral decoration appears on much of the more expensive china, it is not advisable, the more strictly conventional designs being in decidedly better taste.

There are excellent sets of glass offered in many of the shops just now, comprising the full complement of table glass from water to liquor glasses. These range widely in price and pattern.

Could HOUSE AND GARDEN supply me with some special advice regarding wall coverings which are not wall papers. I shall be very appreciative of any information along this line furnished me. I would further say that this department has been of infinite assistance to me in the past.

We are glad to be able to promise you an article treating fully the question of wall covering. This will appear in the December

number, and will be complete and practical. We thank you for your appreciation of the department.

I am COLONIAL desir- FURNITURE ous of secur-

ing some good pieces of pure Colonial furniture for a New England Colonial home to which I have recently fallen heir.

Would you be kind enough to give me some information regarding the style of straight chair which would be most appropriate to use in a living-room which has some Chippendale pieces. I would be interested also in some advice regarding the style of table I may use in this room. I do not want a large table. I would like as well suggestions for a mahogany sideboard, not too large. I have yet to pick up the other pieces for my dining-room, but would like the sideboard to begin with. I would like something with carved supporting columns and claw feet.

For the living-room I am particularly anxious to have a typical writing desk, something with book-shelves above and the leaded glass doors is my idea, if this would be correct. Could you tell me where I could see cuts of this furniture.

What character of wall-covering would you advise for the three rooms on the first floor, and the large central hall?

We are glad to reproduce some photographs of typical pieces in line with those you are seeking.

The sideboard shown is a genuine antique and is considered a bargain at \$150.00. This piece shows the characteristics you describe—claw feet and the carved supporting columns.

The bookcase desk shown in the photograph is an antique and is priced at \$95.00. Any collector would be interested to obtain such an authentic piece. The same applies to the table shown in the photograph. This is also genuine and an interesting example of its kind.

Regarding the wall covering we would say that you should limit your choice to the style of wall paper which is typically Colonial. For instance, in the hall a paneled effect in two shades of gray would be suitable. The drawing-room opening from this should show an all-over design of leaves in gray on an oyster white ground, toning well with the shade of the hall. For the dining-room a picture tapestry paper in dull blue, tan, smoked gray, and green could be used. For the library on the opposite of the hall an embossed flock paper in Gobelin blue would look well.



The carving and curved central portion make this antique sideboard a rather valuable one



An antique, with leather seat, valued at \$28



An antique mahogany card table worth \$85

Garden Suggestions and Queries



Edited
by
John
W Hall

Mr. Hall will gladly answer queries pertaining to individual problems connected with the garden and grounds. When an immediate reply is desired, please enclose a self-addressed stamped envelope

The Flower Garden

FALL PLANTING There are a great many flowers that do better from seed planted in the fall of the year. The carnation is hardy and the plants from seed sown in the fall will bloom next season. Others, among those of which the seed can now be sown to advantage, are the hollyhock, chrysanthemum (perennial), phlox poppy (Oriental), aster (hardy Alpine), campanula (Canterbury Bells), aquilegia (columbine), digitalis (foxglove), and primula (*vulgaris*). Pansy seeds are planted largely in the open ground in the fall for spring bloom. An examination of the autumn catalogues issued by the nurserymen and seedsmen will enable one to extend this list for fall planting. Send for catalogues and enjoy one of the greatest pleasures of gardening—the pleasure of anticipation.

CHINESE PRIMROSE The fringed Chinese primrose (*Prinula Sinensis, fimbriata*) is among the most satisfactory winter-blooming plants. In an ordinary window, with but little attention, light and heat, it will bloom all winter and spring. Use a four or five-inch pot and have the potting soil very fertile. Flowers are pink, white, crimson, and blue. Put in a few extra ones for Christmas gifts.

SUMMER BULBS When the tops of flowers grown from bulbs, such as gladioli, dahlias, etc., die down, the tops should be cut off an inch or so above the surface of the ground, the bulbs dug and dried in a cool place. When well ripened, store in a warm room or cellar for the winter. If the place where storage is to be made is not perfectly dry and frost-proof, pack the roots in boxes or barrels, covering with dry sand or any other suitable material which will prevent shriveling or freezing.



Cut off the tops of dahlias and other summer bulb plants; take up the bulbs and dry them

HARDY PERENNIALS A great many hardy perennials do best when planted at this season of the year. They get well established during the winter and are ready to start growing with the spring. Prepare the ground well before setting them out; spade to a depth of eighteen or twenty inches, and generously enrich the soil. The perennial flowering pea (*Lathyrus*), blanket flower (*Gaillardia grandiflora*), peonies, Japanese, German and English iris, and hollyhocks, are among the large variety of old-fashioned garden flowers which can now be planted to great advantage.

HARDY ROSES If a rose bed is planted now good bloom may reasonably be expected next spring. The plants may be set out any time before the ground freezes hard with perfect safety, but should be mulched when real winter weather sets in. The White American Beauty is one of the best white roses grown, and is hardy everywhere. The General Jacqueminot is a very desirable red rose. There is no finer pink rose than the Paul Neyron. For a dark crimson, the darkest of all, Prince Camille DeRohan sets the pace. Hardy climbing roses, of which there are many varieties, should be planted during the autumn.

PRUNING All kinds of shrubbery, vines and trees should be pruned when transplanted. Standing naturally, the plants take in the necessary nourishment through the roots, but when the roots have been disturbed by removal of the plant the proper nourishment cannot be supplied until new rootlets are formed. Pruning helps to husband the sap in the plant on which it must subsist while "taking root." The removal of the top and branches in a measure compensates for the injury sustained, estimated at from one-third to one-half, by the roots in transplanting. The treatment may seem severe, but the result will be stronger

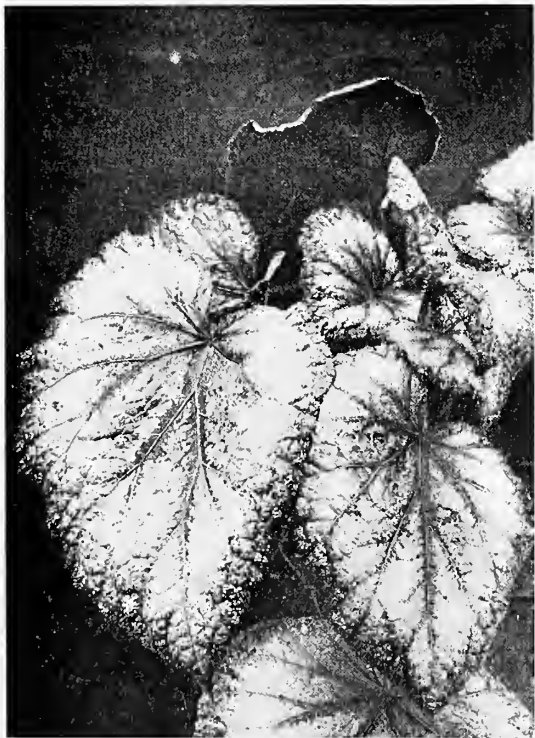
growth than can be otherwise obtained. Just how to prune in a general way may be perplexing to some. The most that is required in the case of trees and shrubbery is the shortening in of the branches regularly, and removing all dead or sickly wood from the trees. This process will induce close, even growth and preserve the best form to the tree or plant. Always cut the branches smoothly from the under side. Pruning which is not done now should be done early in the spring before the sap starts up.

PERSIAN CYCLAMEN The Persian cyclamen is a treasure for pot growing and furnishes beautiful flowers for winter and spring. Each bulb throws out several flower stalks. The foliage is finely variegated, making a charming plant for the living-room or the window. The color of the flowers range through shades of pink, crimson and white. Plants require plenty of air and light, but not too much heat.

ARRANGEMENT OF SHRUBBERY Shrubs should always be planted in groups and they should be grown together in an easy flowing mass.

They can be grown as a border around the lawn, to break sharp corners of the building, or to screen unsightly objects. In the general arrangement high-growing shrubs should be planted behind the low-growing ones unless both sides are exposed to view. In such an instance the high-growing ones should be put in the center with low-growing ones on both sides. In making a selection harmonize both height of plants and colors of bloom, having regard to a succession of

bloom. Harmonizing in every way, an admirable selection can be had from the viburnums and syringas for the largest, the former blooming in June and the latter in May; altheas and hydrangeas for medium sizes, blooming in August and September; forsythia and spirea for smaller growth, blooming respectively in May and July. The shape and size of the bed can be only a matter of personal choice. With this selection, planted as



Take up tuberous-rooted begonias when foliage becomes blighted and save them for spring

suggested, a period of pleasing bloom running from May to October would not be unreasonable. An article in the last issue tells of blooming shrubs in greater variety.

TUBEROUS-ROOTED BEGONIAS When the cool nights blight the foliage of the tuberous-rooted begonias, the plants should be dug up, the tops removed and the roots allowed to dry gradually in a cool, sheltered place. When thor-

oughly dry and ripened, clean off the small rootlets, wrap each bulb in soft cotton, and store them in a moderately warm place until spring.

HARDY BULBS

Lilies and other flowers grown from hardy bulbs, which are to be left in the ground all winter, should always be planted on beds slightly raised above the surrounding ground to insure proper drainage throughout the year. When the tops die down cut the stems off and cover the beds two or three inches deep with leaves, or long, strawy manure to guard against sudden changes of freezing and thawing.



Protect the lilies and other hardy bulb plants with a mulch through the winter

The Vegetable Garden and Orchard

TRANSPLANT TREES There is considerable work now necessary about the vegetable garden and in the orchard. If a shade tree is needed to be set, now is the time to transplant it. If a fruit tree is desired, put it out now; or if one already out is found to be diseased, remove it and replant at this time. Between the falling of the leaves and the freezing of the ground is the best time for planting trees.

It is a good plan to rake the top earth for about an inch in depth, from around fruit trees and make an application of air-slaked lime. Let this remain exposed for about two weeks, then replace the top soil and mulch for winter protection.

DON'T BURN LEAVES Have a general cleaning up about the yard and save all leaves instead of burning them. Incorporate these with lime and rakings into a compost heap. The compost will be found both convenient and useful for broadcasting before spading the vegetable garden in the spring.

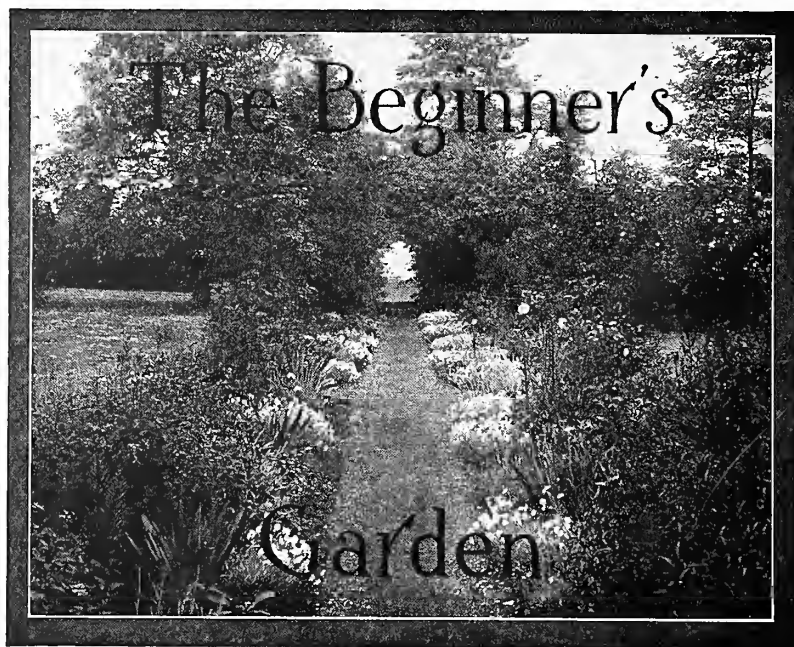
PROTECTION OF VEGETABLES Plants of lettuce, cauliflower, cabbage, etc., that are to winter over for early spring settings should be put into the cold frame.

By giving the lettuce bed protection in the way of a covering with an old sheet or straw held above the plants, nice heads of lettuce may be had in the open until Christmas.

Beets, carrots, turnips, celery, and late potatoes should be stored in a cool dry cellar for winter use.

EARLY SPRING VEGETABLES As the beds are cleared of existing crops they should be thoroughly composted and dug over. Then sow, broadcast or in drills, corn salad, kale and spinach, and enjoy them for early spring use.

(Continued on page vi.)



With the work outdoors done—with the soil turned over and fertilized and ready for the long winter months—come in and sit down and let us consider the garden's next essential.

If there can be no garden without soil neither can there be one without seeds,—and though the gardener can never hope to know in a lifetime as much about these tiny mysteries as a little honest attention will teach him about dirt, still there is much to learn; much that *may* be learned and a little that must. Suppose we take the last-mentioned first.

In planting seeds the inexperienced usually err on the side of thoroughness, burying them beneath a weight of earth that promptly smothers all their aspirations. Hopelessly they give up the ghost and go the way of all dead things, instead of the way of the living—and the gardener grumbles, when he has only himself to blame.

The earth covering should never be deeper than five times, and usually not more than three times, a seed's greatest diameter when planting out of doors. In frames or flats indoors a covering equal to the seed's diameter is sufficient, because in the latter situations the moisture and temperature can be artificially regulated. The greater depth out of doors is simply to insure against drying out and chilling the seeds where there is no means of governing these factors.

Whether you are going to plant indoors or out, water the soil where the seeds are to go thoroughly the day before putting them in. This will bring it to just the right degree of mellowness at the time of sowing.

Seeds go into the ground in drills, in hills, singly or broadcast—that is in continuous rows, in clusters, one at a time, or scattered like grass—according to the plant which they will produce. The packet in which each variety comes has printed upon it the method to be followed with the seed enclosed, so that part of it is easy.

If it tells you to sow in drills, lay a board down upon the proposed bed or wherever the seeds are to go, for a "ruler," draw a line along its edge with a pointed stake for a "pencil," dragging it deep into the soil or lightly along its surface according to the depth of drill the diameter of the seed demands; scatter the seed into this little trough and brush the earth that was pushed out of it, back over them. Then pat it lightly down with a float—a "flatiron" contrivance of wood, 6 x 9 inches or thereabouts and an inch or two thick, with a small piece nailed upon its upper side for a handle. It can be made of any old pieces of wood that happen to be available.

Seeds sown singly in rows should have the same long drills marked for them, the seeds themselves being dropped in at regular intervals instead of continuously. Hills are just shallow, saucer-shaped depressions into which the requisite number of seeds are dropped, separated so that they will not touch each other. Then the earth is drawn over them; as the seedlings shoot up, gaining in height, more earth is drawn up from the sides until the hill is formed which supports the little plants and deepens their roots.

Scattered or broadcast sowing is like the sifting of pepper from a shaker, and the earth over the seeds is sifted on in the same light fashion if any at all is used to cover them. Usually seeds that are scattered are simply firmed into the ground by pressing with the float, the idea being always to bring the grains of soil close against the seed on every side, keeping it evenly moist by capillary action and allowing no irregular spaces for air to intervene and shut off this moisture. Air is essential, to be sure, but not an excess of it on one side and none on the other.

The beginner is apt, however, to give an excess of water rather than of air. The proportions should be such that the soil will slowly crumble apart in the hand after being squeezed—and this proportion should be *constantly maintained*. Too dry soil or too wet, maintained in that condition all the time, is not so bad as the alternations between the two extremes which careless gardening permits.

So much for the practical details of seed handling; and now for one or two things that ought to be understood—and that are interesting to know.

A seed is the case in which, carefully folded and ingeniously packed away, lies an embryonic plant, with the food necessary to sustain it for a certain period of its life above ground. In some seeds this plant is developed enough for microscopic dissection to reveal it plainly, in others it is very rudimentary.

Usually it has two plump divisions called cotyledons—four syllables, cot-y-le-dons, with the accent on the first; there is, however, a class of plants which have only one, but they will come later—and these, as they push their way up through the earth, spread apart and look to us like leaves. Consequently we usually speak of them as the first or seed leaves, although they aren't leaves at all. It is between them and protected by them that the actual growing point of the plant waits—the plumule or true leaf bud whence the real plant is to arise, with the plant's true leaves.

The cotyledons are only caretakers—the nursemaids of the baby plant itself—which feed and guard it until it has grown big enough to draw its own sustenance, through its true leaves and the little roots that have been keeping pace underground with the leaves' growth, from the elements about. Until a true leaf is formed, every plant lives on the food stored away with it in the seed, no matter how microscopic that seed may be.

Not until the true leaves have developed, generally speaking, are seedlings strong enough to bear handling and transplanting. Some of your seed packets will tell you to transplant when the third leaf appears, or to thin out when the true leaves appear; which means of course the third leaf after the cotyledons in the first instance, the first pair of leaves in the second—for sometimes the true leaves appear in pairs, opposite on their stalk, while others come out singly, one on one side, the next on the other. Always follow such directions carefully and do not anticipate nor wait beyond the stipulated time.

Once you have watched a seedling—any seedling—through its rudimentary growth from funny, round or oval, sturdy little cotyledons to two or three true leaves and noted the marked difference in the appearance of the latter from the former, you will wonder why you never noticed it before—if you have not. Seed germination is one of the most interesting things in this very interesting world, though it is common—almost as common as the dirt.

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The Christmas
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Frank Cotter, Architect

The Charm of a Country Home

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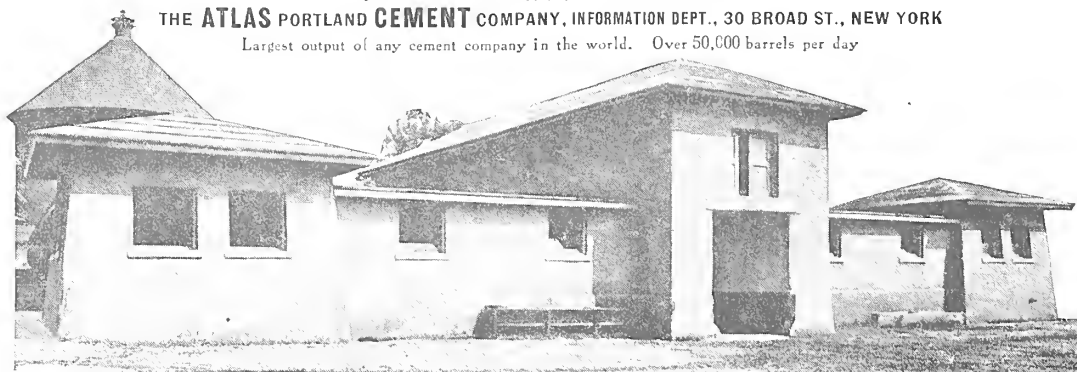
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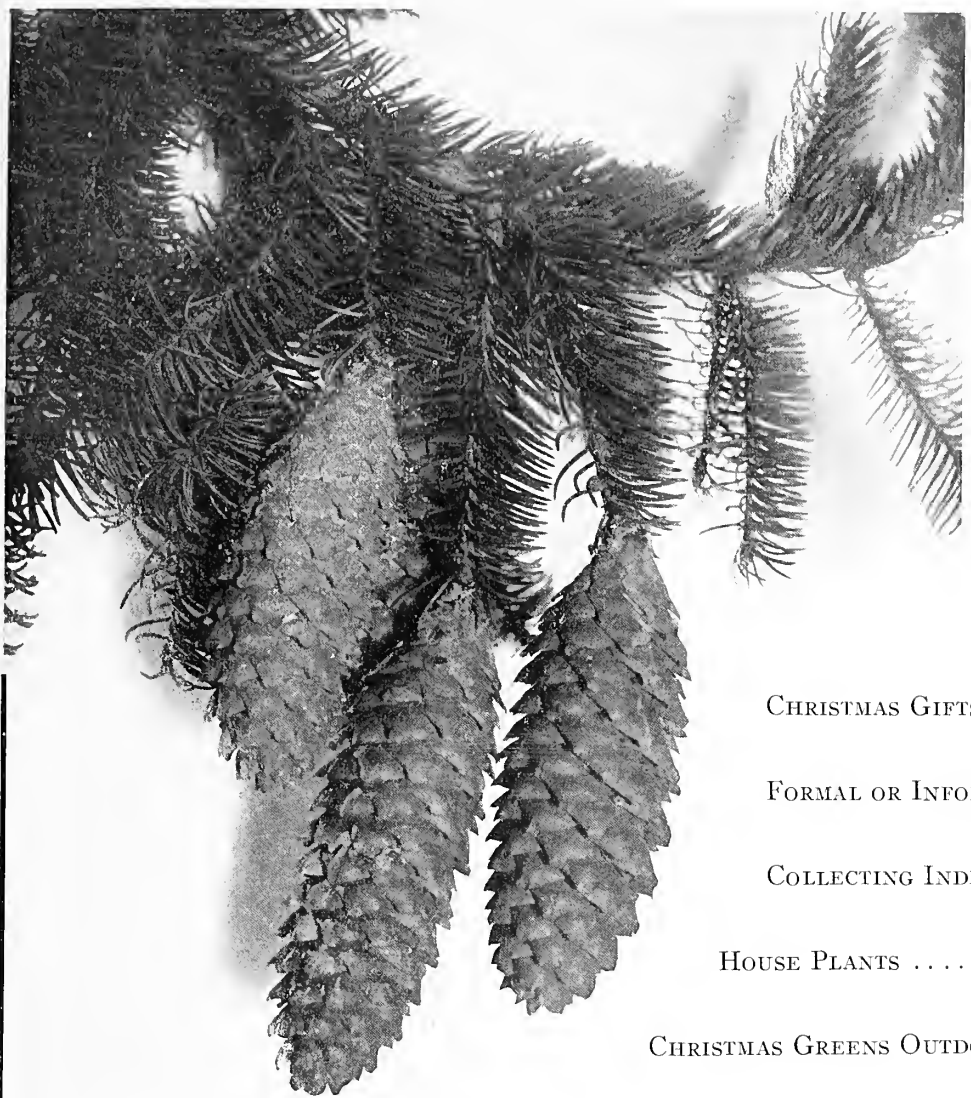
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HENRY H. SAYLOR, EDITOR



THE LIVING-ROOM OF THE REMODELED FARMHOUSE HOME OF AN ARCHITECT, MR. HARRY B. RUSSELL, POCASSET, MASS.
"For a gentleman of taste, for a lady of discernment, the Colonial is the only fitting environment"

House & Garden

VOLUME XVI

December, 1909

NUMBER 6



Washington's headquarters at Williamsburg—an excellent example of the dignified Southern work in brick

What and Why is Colonial Architecture?

THE FIRST OF A SERIES OF ARTICLES BY ADVOCATES OF THE VARIOUS
STYLES OF HOME ARCHITECTURE — THE CASE FOR THE COLONIAL

BY FRANK E. WALLIS

Photographs by Frank Cousins and others

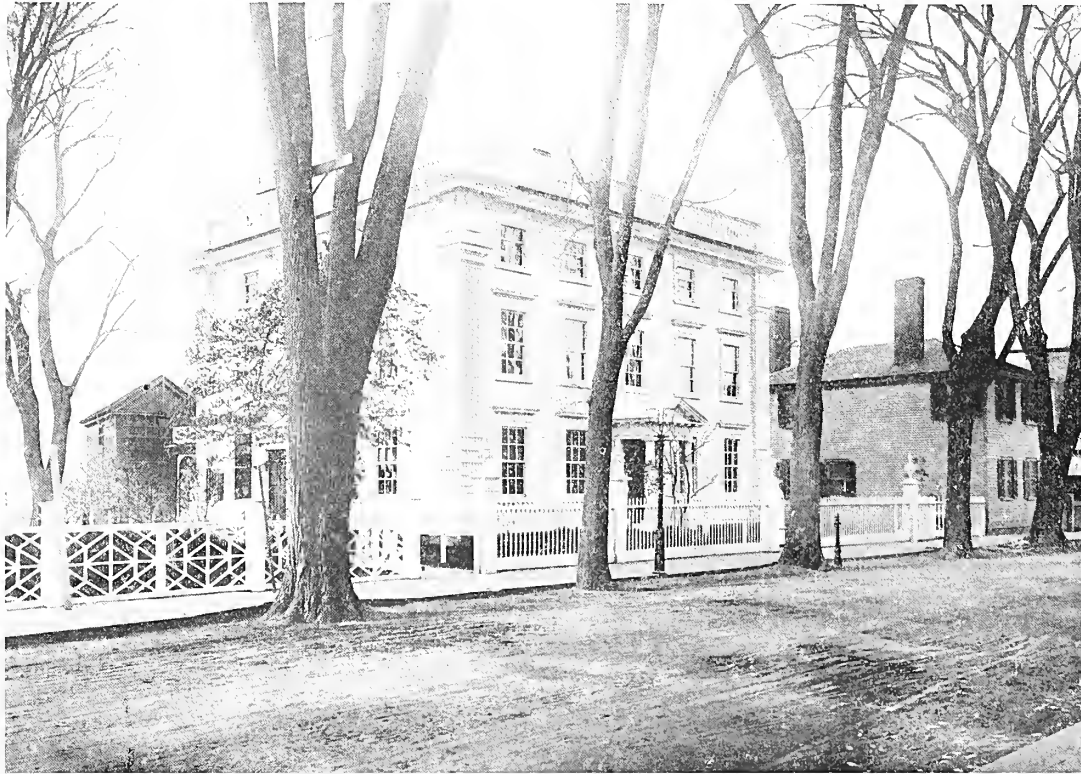
THERE are basically but two fundamental types of architecture and all the numerous sub-styles are variations of these two. They are the Classic with its child, the Renaissance, and that marvelous expression of national and ideal socialism, the Gothic, which has come to be accepted essentially, though not necessarily, as church architecture.

The Greeks invented the custom of undressing before retiring, an invention of as much importance as the telephone. When the Romans absorbed the Greeks, they took this most domestic of habits, the night dress or undress, and it developed the private side of Roman life to a very great degree, giving the Roman homes a new spirit of domesticity and privacy with architecture to correspond—courts, semi-private and private, surrounded by rooms for the members of the family.

And later, when the unspeakable Turk took over unto himself the city of Constantinople, in the middle of the fifteenth century,

he forced the later Greek with his ancient culture westward again to Italy, and this migration added a new inspiration to the jaded minds of the architects of Europe, at that time exhausted by excesses in the use of the flamboyant type of Gothic. So we have the Renaissance and another impetus to the development of refined architecture along classic lines.

France discovered the Renaissance in Italy about the time of Francis I and developed it amazingly in the chateaux. But the French were not then a domestic type of people, and their palatial chateaux can mean little to the home-builders of America; whereas the Englishman built for his wife and family, and later, when colonizing, wife, baby, axe and gun were with him. So that his interpretation of the Renaissance is a fine expression of dignity, truth and domestic virtue. This is the Georgian or Colonial, the only type for our kind and for our children. The Englishman had got it from the French and the Italian, but he



The Pierce-Nichols house on Federal Street, Salem, built 1782
 "Most of you have dreamed of some old white clapboarded house"

inoculated it with the spirit of the hearth, and made it his forever. During the reign of the bourgeois Georges in England, the people themselves set the pace in style development. These kings were uneducated, coarse-grained and foreigners—and, because of this, exercised no influence over the development of the style then being analyzed and used by such men as Christopher Wren, Chambers and Jones. These men studied in France and Italy, and the works of Palladio, Vignola and the other Italian worthies became household tomes. The Roman and Grecian orders were studied and applied with a freedom that was truly British.

England is full of the results—doorways, over-mantels, cornices and what not, but, best of all, the planning of the homes of this period reached the highest point in domestic architecture. Utilitarianism and Art were happily married, and My Lady received in a real reception-room. The dining-room and withdrawing-room and the parlor took their proper places, and performed their natural functions. My Lady's boudoir was as

domestic and proper, let us hope, in every sense, as the kitchen and but-teries.

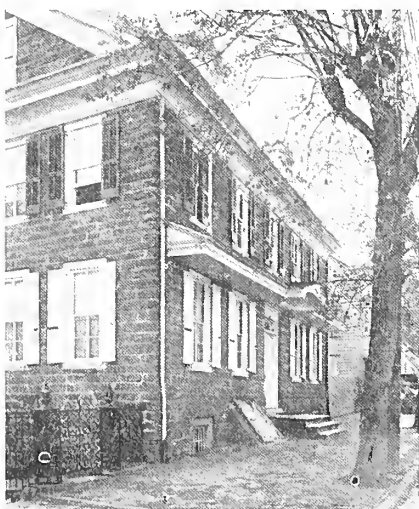
This style and this period belong to us—we call it Colonial—and, as we study it, we can see the human qualities sticking out of it everywhere.

For a gentleman of taste, for a lady of discernment, the Colonial is the only fitting environment. In it there is no deceit or sham. It will ring true throughout your time, and, if properly developed and studied, the style will grow and take to itself new dignities and new beauties, as it comes through new interpreters. It was in this way that the quaint, local characteristics of the Colonial we know, grew through the idiosyncrasies of the architects or joiners of that time. They studied the old authorities for the law, and when they became past-masters of these laws they used their own individual invention as they jolly well pleased.

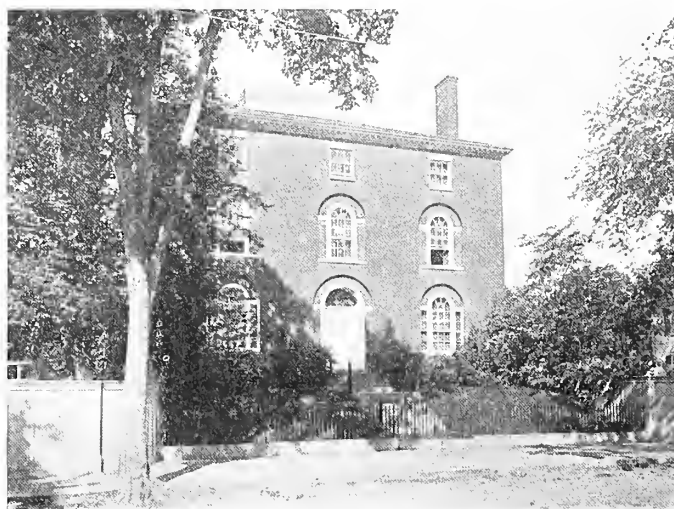
The limitations of the time also had much to do in creating sub-types. For example, it was impossible to make glass in large sheets, so we have small panes as a characteristic of the style. They were limited also in pigments, using most frequently reds or yellows, though the charming, home-loving atmosphere of most of the work of this period is better expressed in the white.

I venture to say that most of you who read this have, at some time or other, dreamed of retiring for your mellow dotage to some old white clapboarded house, set a little back from the street, with elms shading the front, a fence of square pickets, cut along the top in sweeping curves, and a swinging gate, chained and balanced in its swing with an old cannon ball. Hollyhocks, petunias, verbenas and old-fashioned pinks border the herring-bone brick walk up to the portico—a pediment portico or one with upper balcony, it matters little. You insist, however, on having the fluted Doric or Corinthian columns, with flat pilasters against the wall framing the arched doorway—an elliptic arch, please, with radiating divisions in iron and little lead roses at the intersection.

Will you have a brass knocker or do you prefer a cut-glass



Local characteristics appear, such as the "Germantown hood"



The Paddock house at Portsmouth, Mass.—impressive in the splendid window treatment and plain brick walls



A 1745 doorway on the Peabody house, Danvers, Mass.

door-knob, with the wire running to the back of the beflowered hall and ending in a coil of wire and large brass bell? Let's have both. And then, as we enter, we are delighted with the sweet incense of the rose jar, which seems to come from every corner; and then the delicate Adam hat table, presided over by the old gilt mirror with the curved and broken pediment, and the flamboyant eagle seems to reflect our pleasure. I often wondered, as a boy, why that eagle looked so happy and yet never moved.

Then there must be the staircase with the double twist in the newel post, the dark mahogany hand-rail—such a delightful sliding place, a charming portrait of a lady with head-dress and cashmere shawl, a sampler or so, and the stern forbidding old gentleman with his forefingers stuck in the breast of his high-necked coat. We might continue to My Lady's chamber floor, or wander through the dining-room, open up the slatted shutters for a little light, so that we may see the conch shells on either side of a besluted mantel, china dogs, white with iridescent black spots, and always staring straight ahead at the other dog on the opposite end of the mantel. I always thought the old ship model, with its stiff American flag on the poop, rather frightened them and kept them apart.

Come into the library. We don't care much for the parlor. In the house of dreams this room is going to be opened up at all times, and not only for weddings and funerals. But we must not miss the library; books behind glass doors reaching to the ceiling, in Chippendale cabinets of mahogany, and leather—smelly book leather—and we must have a Franklin stove with brass balls and spread eagles—but we do really want that sort of thing. Now please tell me why,—or shall I repeat what I have already said? That type of house represents dignity, education, cultivation and home, as no other style devised by man can do. It is the apogee of civilized domestic architecture. Your kiddies will grow up here with respect for the truth and an admiration for gentle cultivation. You the mother and you the father will go about your



"Westover" is one of the finest and best preserved examples of the Southern Colonial

several duties with the assurance of being properly garbed for all occasions, and you will welcome the coming and sigh with the parting guest. Is this not your dream?

The man's house—his castle—where his kiddies have the measles, and his daughter marries (not in the parlor), and his son grows to college years, and carries away with his grit, along with his sister, the memory of home. Imagine, if you dare, this being done with that monstrosity, the so-called, misnamed "Mission" with its wooden walls, wire-lath and stucco.

I cannot think of any other fit style for a house, except Elizabethan, which has much of the classic—enough to save it, and the Tudor, which also leans in a most suggestive manner toward the same influence. There are, of course, no French domestic styles—and what have you left?

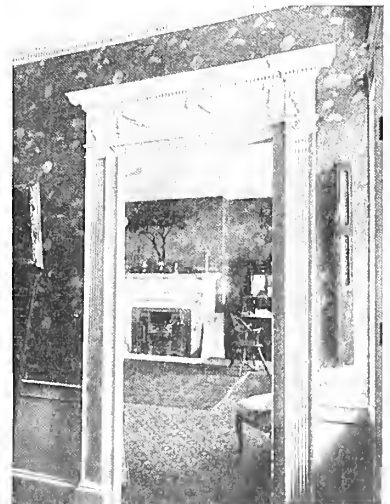
There are two dominating types of the classic in this country, though they overlap and slip the one into the other in the most interesting manner. Each district or township has its peculiari-



A McIntire garden arch in the Pierce-Nichols garden



In New England the materials used were clapboards and shingles in contrast to the Southern brickwork



A beautifully carved doorway in the Oliver house, Salem



A modern house along Colonial lines with walls of hand-riven shingles painted white. Few things contribute so much to the old-time atmosphere as well-grown box

ties. The two predominant factors were the Puritan or round-head (a synonym for hard-head) and the Cavalier or gentry of England. The influence of the Dutch is slight and the type of William Penn differed little from his neighbor of New England. In the extreme north and south were the Latins, who had little influence. While the Latins were brilliant, they did not have the staying qualities of the Anglo-Saxon.

We have therefore the two types, with the local variations and traditions of caste and religion as influences. Remember also that the element of trade, which settled the coast and the rivers, helped to combine the ship carver or joiner with the landsman, and that prosperity, which always comes because of trade, allowed this type to develop faster toward a more finished product. They were travelers also, and, of course, took advantage of their opportunities.

New England is, or was, primarily Massachusetts and the smaller states along the Sound. The best examples of our style in the north are within a radius of one hundred miles of the city of Boston, though I have found most beautiful examples of Christopher Wren churches and of squire's houses, with delightful detail, in the remote towns of northern New England. And, of course, when we examine the Berkshires, we find evidence of wealth and culture also. Long Island got some of this New England influence, though we will discover a subtle change taking place in New York State—an influence which is traceable to the remnants of the Dutch temperament. This extends throughout Jersey, and loses itself in another shade in Pennsylvania. The Philadelphians had the same separate and distinct color that we have found among the Boston people. The Swedes, Quakers and Shakers, and what-nots of that sort, have left local colorings throughout Delaware, West Pennsylvania and South Jersey. Then we begin to slip softly into another distinct area before we reach the Virginian or the Cavalier gentleman. Baltimore and its environs is something of the South, a little bit of New England, Jacobite and round-head. And then the delightful atmosphere of the middle South, the tobacco-producing and slave-using country, with its feudal lords and great plantations.

The people are mostly of the same breed as the northerners, but with gentler blood, and a more continued and intimate association with the progress going on in the mother country; people educated more in the fancies of life possibly than in the

facts as were the more austere type of the north, but still English and loyal to the Crown.

The Colonial gentlemen used brick for the walls, with the Flemish bond, a "header" and "stretcher," a method of bonding intended for a two-brick-thick wall, as the header properly ties and appears on both faces. These headers frequently being used as arch brick coming near the fire, were darker and were laid with wide joints, which was not an affectation, shell lime not finely ground calling for a coarse mixture in the mortar. At the levels where floor beams are supported by the wall, you will notice a projection or band, and in the gables, a twisted strap of iron, which ties through the brickwork into the framing and prevents spreading.

While brick walls were the most substantial, of course, of the many materials used, local conditions governed the selection to a great extent. Oftentimes these brick came over as ballast. In districts where stone was plentiful, quarries were opened up, the stones laid with the same wide joints, and, in some cases, plastered over the entire surface. In lumber districts,

of course, you naturally find the use of wood in the form of clapboards or shingles.

The gambrel-roof type is early, and slowly disappeared in the more distinguished forms of hip and gable roof, though this form of roof allows more space and head room in the attic for the storage of hat boxes, wedding gowns, beds and what-not. And, by the way, the combination of a rainy day, a Colonial attic, and the neighbor's children, will create a memory that time can never efface. The Secret Drawer in Graham's "Golden Age" has the spirit. Read it.

These old people believed in the use of plain wall surfaces for the exterior, with the embellishments provided at the proper supporting points. First came correct proportion, then the making of the entrance doorway, ornamented as a focal center. The cornice with the classic forms of decoration received equal attention, and with a Palladian, round-arch and mullion window, lighting the stair landing or second story hallway, and the careful consideration of the dormer windows, you have the entire secret.

(Continued on page vi.)



A real Colonial garden in "Oak Hill," Peabody, Mass.



SUGGESTIONS FOR THE SHOPPER SEEKING DISTINCTIVE THINGS—GIFTS THAT WILL MAKE A HOME MORE COMFORTABLE AND MORE ATTRACTIVE—WHAT TO GET AND WHAT IT COSTS—TABLES, CHAIRS, WOOD-BOXES, BRASS BOWLS, PICTURE FRAMES, LAMPS, USEFUL ORNAMENTS

BY SARAH E. RUGGLES

IN the selection of gifts for the holiday season the buying public is fortunately becoming more inclined to accept the useful as beautiful, and thus many are unconsciously becoming followers of William Morris, adopting his standard as a gauge. The reaction against foolish, fussy bits of bric-a-brac is becoming more pronounced each year.

Where ten years ago a hand-painted plaque, or a monstrosity of a table of onyx and gilt, was imposed upon the unfortunate as a gift, to-day a tray of beaten copper or brass is chosen, as it has a decorative value as well as serving its utilitarian purpose at tea time. A craftsman table or teak-wood or mahogany stand takes the place of the onyx horror. There is probably no single piece of small furniture more generally acceptable in the home than a table, and for this reason one can scarcely err in presenting one as a gift.

There are good reproductions of the Colonial work-table which could not but bring joy to the heart of the recipient, especially if needlework is one of her hobbies. These little tables are made in a variety of good designs, some being rather delicate in construction. The illustration of the Sheraton work-table shows something out of the ordinary, and the excellent proportions of this example make it a most attractive piece of furniture as well as serving a useful purpose. The cost is \$32.

If one is looking for small fitments that will adjust themselves properly to a room where the Colonial idea has been adhered to in the furnishings, the candlestick with its etched globe will be an agreeable adjunct to the mantel-shelf; or the mirror, which is such a perfect reproduction of the Colonial style, will fit well into its surroundings; while the tip-top table is an economical space saver and at the same time a quaint reminder of the furniture of our grandmothers. The one shown is 24 inches both in height and diameter and costs \$13. The candlestick with globe, complete, costs \$5, and the

Colonial mirror, with frame 9 inches wide by 28 inches high is \$5.25.

The small mahogany tea-table and tray, in size 17 x 24 inches, with satinwood inlay, costs \$18 complete. The trays may be purchased separately and adapt themselves to a variety of uses. Some of these have plate-glass bottoms in place of the mahogany, and can be purchased from \$7 up, according to size. An oblong tray 25 inches in length costs \$9. There are also tea-tables made in practically the same design as the one shown, the only difference being that there is a lower deck, and this is often found of great convenience to the hostess whose serving space is limited.

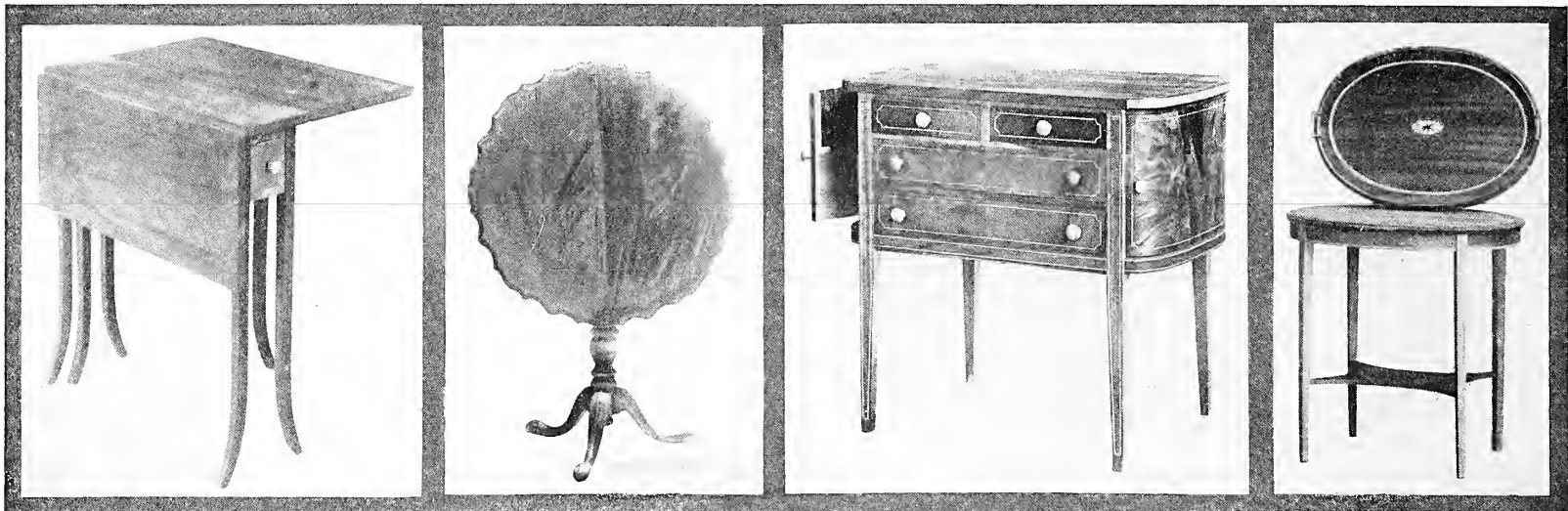
The tea cart makes a most acceptable gift. Those of mahogany made with movable glass trays cost \$48. Designs very similar to these are made of wicker and are most appropriate for service on the porches during the summer season, or in the sun parlor, or room where the character of the furnishing is in harmony with the informal wicker effect.

To persons living either in small quarters or having use for a number of tables, the drop-leaf will be a welcome gift. These come in a variety of shapes, sizes and designs. The one shown is a card-table and has the small drawer which is so convenient for stowing away cards, chips, tallies, and such accessories. The table illustrated is of mahogany with narrow inlay lines of satinwood and costs \$18.

Among the smaller articles now in the market there are, perhaps, none that adapt themselves to more practical, as well as decorative, uses than the brasses, but from the bewildering display one's choice must be made with care. The bright brasses of simple design are always good and are more practical than the brush-brass finish, as the latter will in time scratch, making it necessary to re-finish; while the bright brass with age increases in beauty as it takes on the real rich copper color. An entirely new



A tea cart makes a most acceptable gift for the owner of a big living-room. One of mahogany with removable glass tray costs \$48



A folding card table of mahogany inlaid with satinwood lines, \$18

A tip-top pie-crust table, 24 in. in height and diameter, for \$13

This Sheraton work-table makes a splendid gift if one cares to pay as much as \$32

Mahogany tea-table and tray with satinwood inlay for \$18

finish for brass is called "iridescent fire bronze." For large pieces of brass where one wishes to introduce richness of color this finish will meet every requirement. Pieces so treated do not mar and they are kept in perfect condition by rubbing frequently with oil. Ten per cent is added to the cost of articles so treated.

The jardinière with pedestal base, 15 inches high with 10-inch opening, costs \$6.35. Another illustration portrays a jardinière which is a reproduction of one of the real old classic shapes and can be purchased with 8-inch, 12-inch, and 10-inch openings, the latter costing \$4.50.

The hanging gypsy kettles are admirable receptacles for ferns and growing vines. These come with 5-inch and 6-inch openings and cost \$2.25 and \$2.65 each.

For the book-lover the tray 18 inches in length, of repoussé brass, will prove a welcome addition to the library table. Repoussé brass fern dishes, 4 inches high with 7-inch opening, like the illustration, cost \$8. The small triangular tray shown is useful for many things and costs but \$0.95.

In addition to these things in brass there are wood-boxes and baskets, sconces, match-boxes, and umbrella stands; in fact, one should have no trouble in finding useful pieces to fit the needs of any individual.

Plaster pieces of classic subjects in bas-relief, delicately tinted, form an attractive bit of wall decoration, and are sure to be appreciated. Pieces about 4 feet 8 inches in length, appropriate for use over mantels, cost \$9.

It would be hard to equal from an artistic point of view the small pieces illustrated at the top of page 195. These show only a few of the many exquisite objects of art of a type express-

ing individuality and good taste. The small baskets made of reed and adorned with festoons of tiny roses, finished in antique gold, make fascinating favors. These are made in many shapes and sizes. A design like the one shown costs \$2.25.

Carved wooden boxes finished in old bronze and lined with velvet or brocade make ideal jewel cases. The larger one shown costs \$12, while the smaller one is but \$4.

The small glass jar is overlaid with reed upon which is a sprawling design of grapes and leaves in low relief. This is given the "verde antique" finish with the fruit and leaves wrought out in faint colors, and is an expression of art worthy of special notice to the buyer of unusual things.

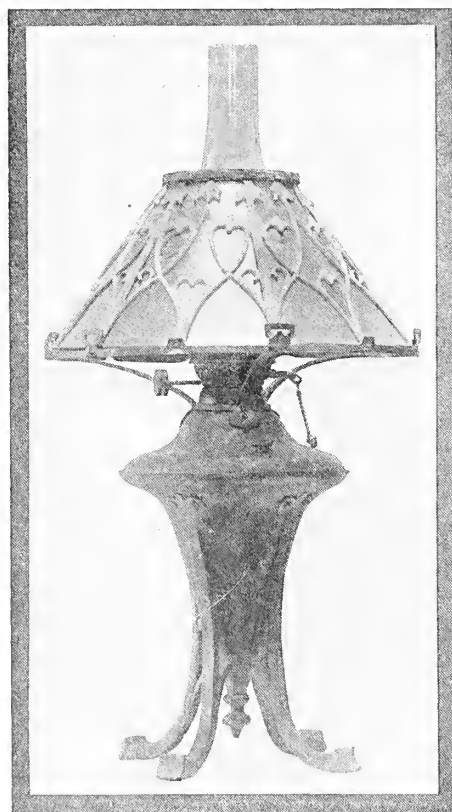
The small hanging clock, designed upon good lines and finished to look like old bronze, costs \$13.50.

Round mirrors set in carved wooden frames showing a massive design of fruit, flowers and leaves in dull old reds and greens, will, in the larger sizes, make a charming over-mantel decoration. There are also candlesticks, book ends and desk sets in carved wood finished in antique gold and dull colors.

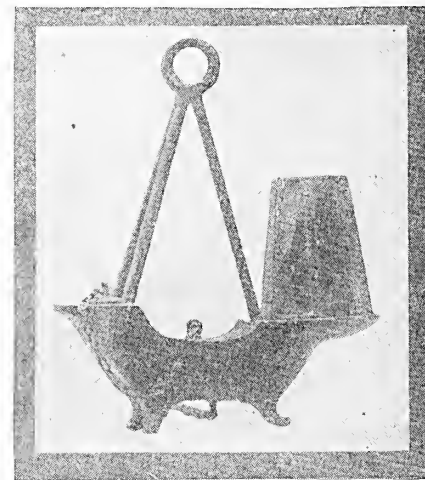
Great delicacy of design and excellence of workmanship are shown in the small picture frames. The one having the oval opening surrounded by small roses is mounted upon a plain wooden surface; the entire frame being finished in old gold, with just a suggestion of color in the flowers. These cost \$3. The narrow frame also has the old gold finish and is decorated with a very simple stencil design in old bronze.

For the devout person, the season and gift can be most appropriately combined in a Della Robbia bambino. One most attractive reproduction is about 12 inches in diameter, the background finished in very dull gold with the figure wrought out in delicate colors. This costs \$5.25.

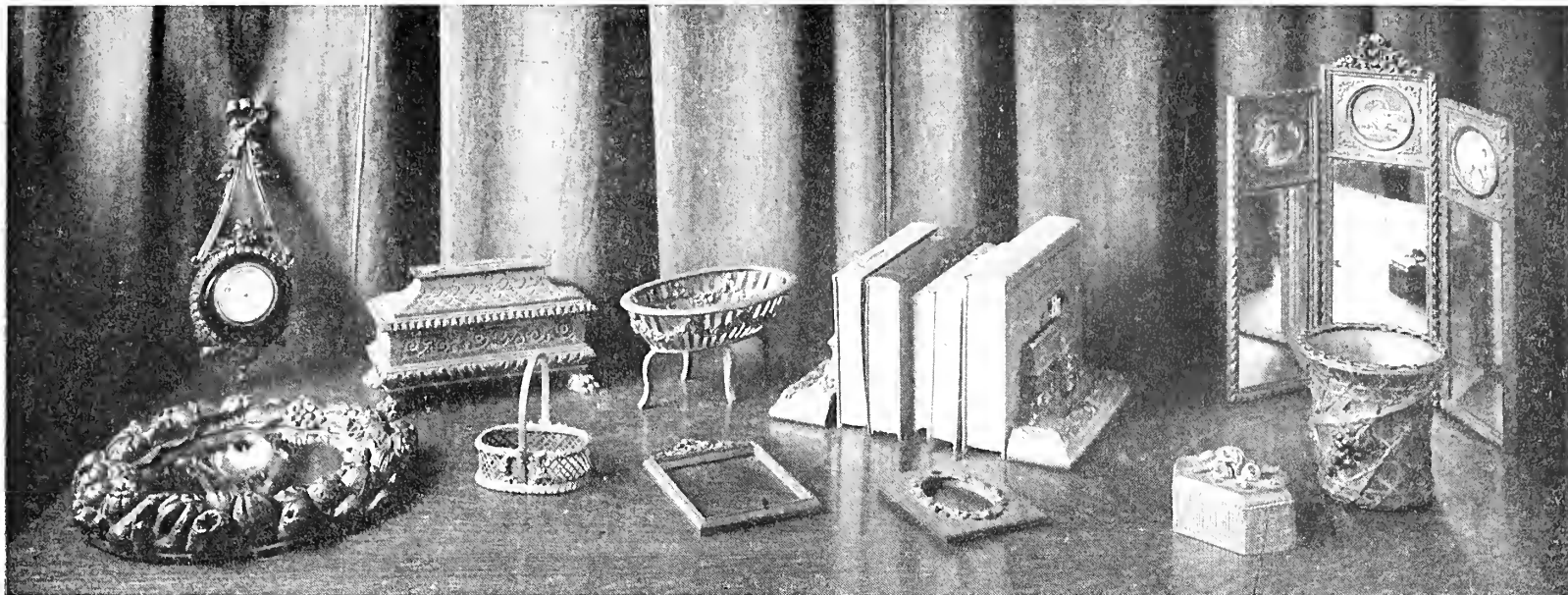
The charm, the simplicity and the elegance of the furniture and ornament of the Colonial period is particularly well evidenced in the decoration and furniture designed and executed by the



For a room finished in dark oak this greenish bronze lamp with mica and metal shade would be particularly harmonious



A reproduction of a medieval lamp which contains beneath its mica shade an electric bulb



Any of the articles shown in this group would prove most acceptable to people of discernment. The material used is wood, wicker, and in some cases plaster, all finished in a dull gold with occasional subdued color

famous Adam brothers,—Robert and James. Robert, in one of his treatises on architecture and furniture, speaks of the color influence upon their work. "We thought it proper to color with the tints used in the execution, not only that posterity might be enabled to judge with some accuracy concerning the taste of the present age, but that the public in general might have the opportunity of cultivating the beautiful art of decoration hitherto so little understood in most of the countries of Europe."

These artists were not in sympathy with the sumptuous form of design. They were, however, in touch with the spirit of decoration which influenced Sheraton and Hepplewhite, and in this period, covering a part of

to the comfort the luxurious American demands. For a reception-room or a drawing-room in a house where there are living-rooms and libraries as well, it is quite possible to embody furnishings of this period, as such a room would only be required for formal occasions.

The many beautiful designs offered this season by the manufacturers of lamps and lighting fixtures make special appeal to the Christmas shopper who wants a really splendid and useful gift. There are few more acceptable gifts than a lamp, either for oil or adapted to electric lighting. Among the illustrations are two designs which commend themselves particularly because of their beauty of line and excellent craftsmanship.

In rooms furnished in the English or craftsman style the lamp shown will have a most appropriate setting. It may be used for oil or for electricity. The metal work is a greenish bronze in color, and the shade is of mica with metal overlay.

The small medieval lamp, which is also designed for electricity, is very unusual and is sure to draw attention wherever placed. The electric bulb is covered with a small mica shade.

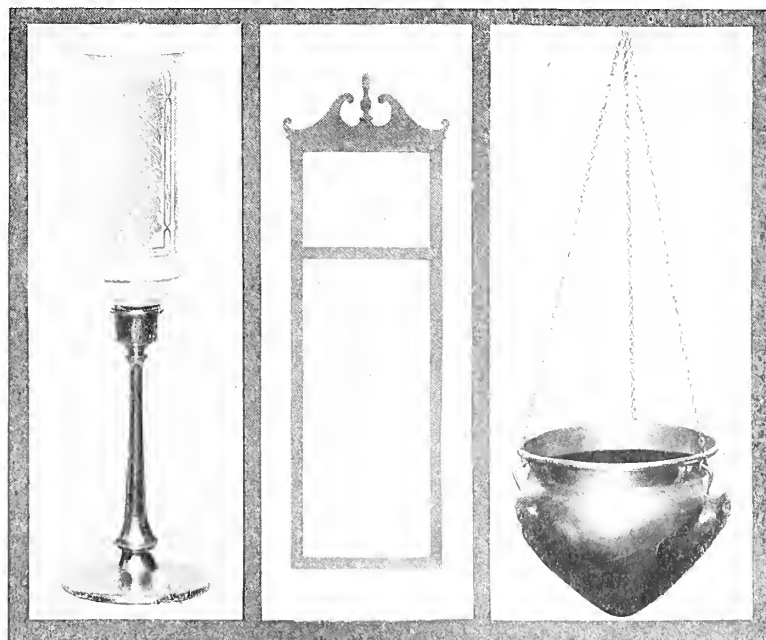


Some of the new articles in brass, such as this book rack, are finished in "fire bronze" that increases in beauty with age

the eighteenth century—to which we refer as Georgian—architecture, decoration and furnishings were in perfect harmony, a combination which did not exist at an earlier period.

One feature of their furniture was the application of composite ornaments to woodwork. Festoons of drapery or wreaths of flowers caught up with a ram's head or tied with a knot of ribbon are characteristic of the style. Their furniture was manufactured chiefly in mahogany, lightly carved, and often inlaid with satinwood or painted in various colors.

Into any room furnished along Georgian or Colonial lines a single representative piece of Adam furniture may be introduced. Furniture of Hepplewhite and Sheraton design may show the Adam decoration and ornament. Chairs faithfully reproducing the best examples of this period may be purchased for \$40 and more. There are comparatively few American homes in which the period idea in furnishing is followed with absolute fidelity. The almost austere simplicity of the Adam room is not conducive



One could not go astray in choosing this Colonial candlestick at \$5, the Colonial mirror in mahogany, 28 inches high, at \$5.25 or the brass hanging gypsy kettle at \$2.25



We cannot hope to have in America the mellow, time-worn gardens such as those of the Villa Lante, for instance, nor is it wise to attempt copying these or the English centuries-old gardens

Formal or Informal Gardens

THE QUESTION OF STYLE IN LANDSCAPE WORK WHEN NO NATURAL FEATURES GOVERN THE CHOICE—THE REASON FOR AN EASY TRANSITION FROM ARCHITECTURE TO NATURE

BY GRACE TABOR

Photographs by the author and others

[This is the third of a series of articles by Miss Tabor on the great subject of landscape gardening as applied to the American home of moderate size. Preceding articles were: "Utilizing Natural Features in Garden Making" and "Getting Into a Place."]

ALL the lovely gardens of the world are ours to draw suggestions from; let us do just that, and stop there, scorning ever to copy. When all is said and done, let us have, here in America, American gardens—not imitation Italian or English or Dutch or anything else.

Italy, in the splendor of its gleaming, time-stained marbles and solemn cypress trees, is Italy adorned as its life, its climate, its social peculiarities and its evolution through twice a thousand years, have adorned it. England, with her castles and ancient abbeys and their moats and fish-ponds, relics of feudal days and cloistered monasteries, her clipped yews and velvet turf, is England after centuries of wars, of invasions, of murders and pilferings and all the shifting conditions of life which these things bring.

Isn't it time we young folks over here recognize this and give up the ridiculous task of attempting to build Elizabethan and Italian gardens? Good taste and common sense would seem to indicate that it is.

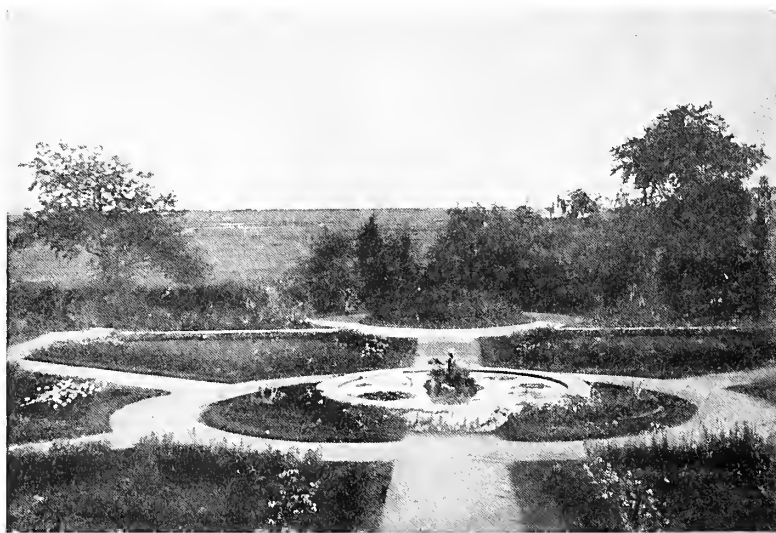
There are three factors which have directed the evolution of these old-world gardens quite as definitely as they have directed the evolu-

tion of the races which built them. And these three factors are at work here among us now, and will always be at work among men and will always so direct.

Climate, of course, is one, though possibly the least important; the life of the people—their occupations, temperament, tastes and amusements—is another; their economic condition is the third. Of these three the first is predetermined beyond man's interference; the second is variable; the third fixed practically, as far as a home site is concerned.

If an owner's position changes economically he moves into the place which that change fits him for, whether it is up or down in the scale, and the new tenant of the house he has left acquires it because his position economically, approximates the original position of its former owner. In other words, a place worth \$10,000, costing \$500 a year to maintain, will always be in the hands of owners of the same average income, though it may change hands frequently. Therefore, you see, its economic position is practically a fixed one.

Plainly then, whether the amount to be invested in a garden is \$5, \$5,000 or \$50,000, it is a matter of most careful consideration under the



An example of good formal gardening in America. Notice the transition planting from the formality of the garden proper through reedy grasses to the meadows beyond, and also the screening out of distant houses by judicious planting at the right

second factor. That is the one which stands for the changing, shifting, human equation, wherein the degree of cultivation, the temperament and the taste of the builder are to reveal themselves in the production, through living mediums, of something that is good or bad, beautiful or ugly, truly artistic or falsely artificial.

The two great schools of landscape architecture are familiar enough and we have all shared, to a greater or less degree, in the bitter warfare that has raged between them since the long-ago days of Queen Anne; for it was in her reign that the reaction against "formalism" which grew into an hysterical obsession, first set in.

It is doubtful if more belligerent partisans have ever represented opposing factions than those who have ranged themselves respectively on the side of "formal" and "informal"—or natural—style in garden design. The contempt with which the latter have always regarded the former is only equaled by the disdain which the former have ever entertained for the latter.

But it looks very much as if the long controversy was drawing to a close. Not that it is fought out—oh, dear no!—but in spite of the resolute defence each faction has made of its chosen position, and the tenacity with which it has clung to it, force of circumstances is bringing them both down—or up—upon a common ground; a garden ground, shall we say, that is neither strictly formal nor painstakingly and laboriously natural, but rather a happy compromise.

This is precisely as it should be. No amnesty, voluntarily but grudgingly declared, could be as binding as this which the American home owner's constantly growing appreciation of the beautiful in art and Nature is forcing. And the equilibrium which is thus becoming established furnishes the most favorable condition for the development of a national taste and skill in



This house is very little larger than the one below. The satisfying effect of spaciousness has been secured through the terrace treatment, the planting and the clear expanse of lawn

gardening, indicative of and harmonious with, national life and character.

The most ardent adherents of the landscape or natural school can hardly claim for it suitability to small areas, yet the small area is the typical American home site; while, on the other hand, the loyal advocates of that exquisite perfection of line and balanced detail which are the formal garden's structural necessity, must admit that these features demand an outlay in building and a skilled care in the maintenance beyond the capacity of anything less than a truly plethoric purse.

But both sides must agree that all buildings, of whatsoever form they may be, are artificial—hence, following strictly the logic of the "natural" school, are abominations, out of harmony with Nature. And what's to be done about that?

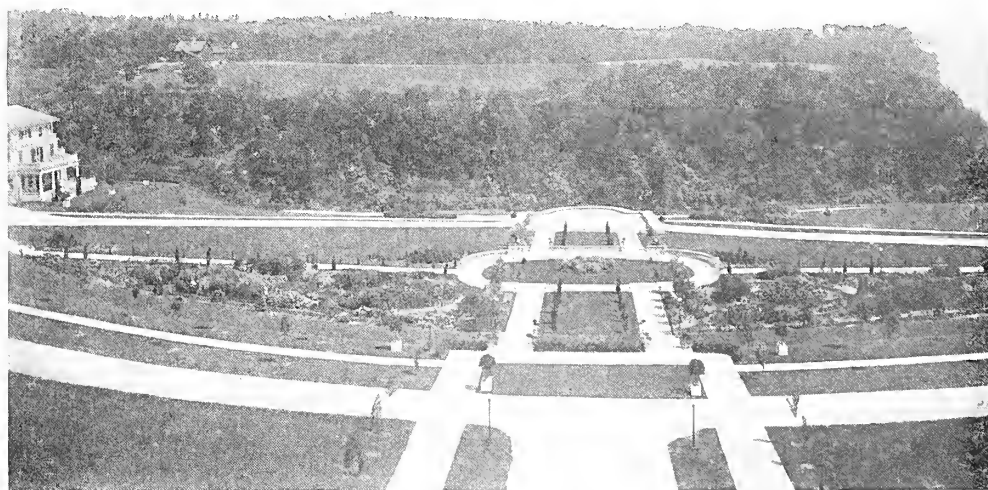
The apostle of Nature, untamed and free, has tried to answer by planting out base lines of buildings and the angles of masonry or wood with vines and low shrubs—but discerning eyes see that something still is wrong, though their possessors may not know what. A house rising from an irregular planting of trees and shrubbery is far better, to be sure, than a house rising bare from the ground on which it stands—but this is not enough.

There is but one reasonable and logical reconciliation between Nature and the artificial. They cannot be brought into harmonious relations except by carrying out architectural lines beyond the limits of stone or wood, in the more plastic materials which Nature supplies direct out of the garden—the trees and shrubs. By this means and this means only, there is the gradual transition from Nature wild to Nature tamed, and from Nature tamed and brought into a seemly order which approaches graciously yet unmistakably towards geometrical precision, to the actual and beautiful precision of the artificial structure man has contrived, by the aid of his compass and square.

And now it looks very much as if we had reached the position of formal and informal, instead of a choice between the two—which is exactly the answer to this troublesome question that a study of the wonderful old gardens yields. So it develops that we have



There is a very common lack of feeling for the necessity of the gradual transition from architecture to nature. This home could be greatly improved by the use of judicious planting



An example of a formal garden in America that has no reason for being, in that it is a distinct unit not intimately connected with its house

just gone around in a circle and are no farther now than when we started!—

Does it? No—for here is the pith of my argument; here is what I have been talking all this time to get ready to say: the formality of America is individual and *distinctly American*, and not to be expressed in alien modes, whether of building, gardening, salutation or what not. Upon occasion we are quite as punctilious as may be, but we are punctilious in our way, and not according to a foreign fashion. Therefore we are bound to produce very different results, even within the restrictions of conventional lines, from those accomplished by other races—if we go quietly along and permit ourselves to develop.

A formal, architectural, or conventional garden must continue along one of the principal axes of the house. If it cannot do this, make no attempt to have such a garden. And formal design of whatever extent, even the most limited, must be carried out on the axis of some feature of the house, such as an entrance, a porch, a large window or any important detail.

This latter rule unerringly picks out the prominent architectural lines which may be carried on beyond the wood or stone of the building, even though the building itself is absolutely irregular—and it supplies the necessary motif for planting even

the tiniest dooryard, which, by the way, ought always to be planted upon such a motif.

The smaller the garden area the more strict should be the adherence to conventional lines, though they need not by any means extend to the limits of a 50 x 100 foot suburban plot. Rarely, indeed, does the average suburban house lend itself to any very extensive formal scheme, for it itself is seldom laid out upon the regular lines of more pretentious dwellings. Some detail must therefore be chosen to work from—and usually this is the entrance, it being naturally the most prominent. With this well worked up and well blended into the general scheme, conventionality may stop right here, and broader lines may be followed in the rest of the work.

Planning, however, is not all that there is to a formal garden. The lines must be carried out with material suited to them, and unless this is done the whole will inevitably fail. Plants are as different in their manners as people and quite as cranky looking when put in the wrong places. Stiff and prim little trees and shrubs are to be had in plenty—but they

must be selected of a shape conforming to the position they are to occupy, and though a tangle of flowers may fill a given space in the formalest of gardens, the space itself must be set aside in a distinct and precise manner.

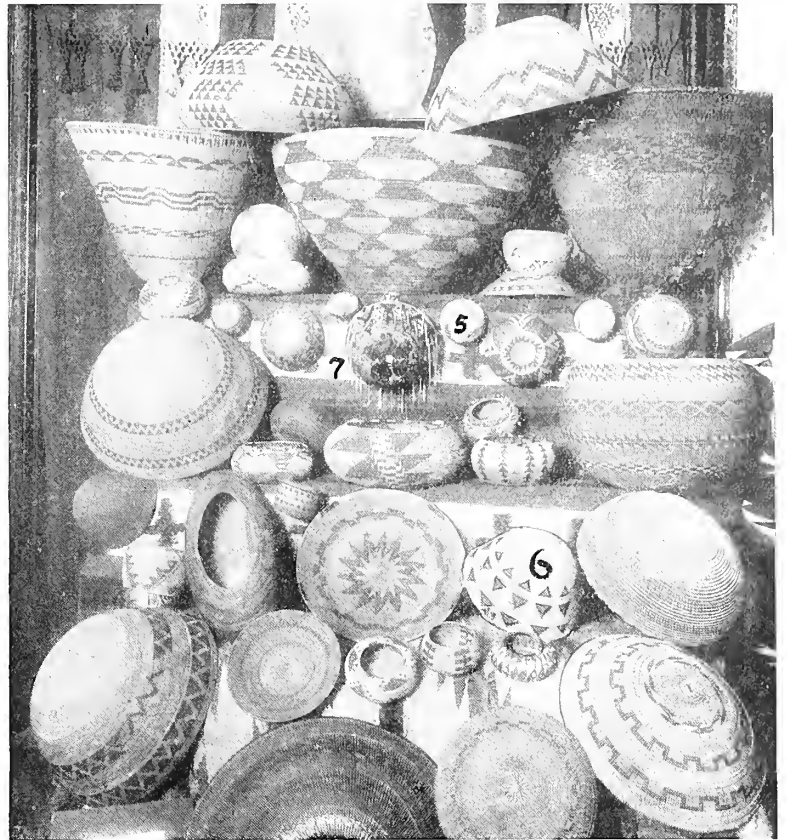
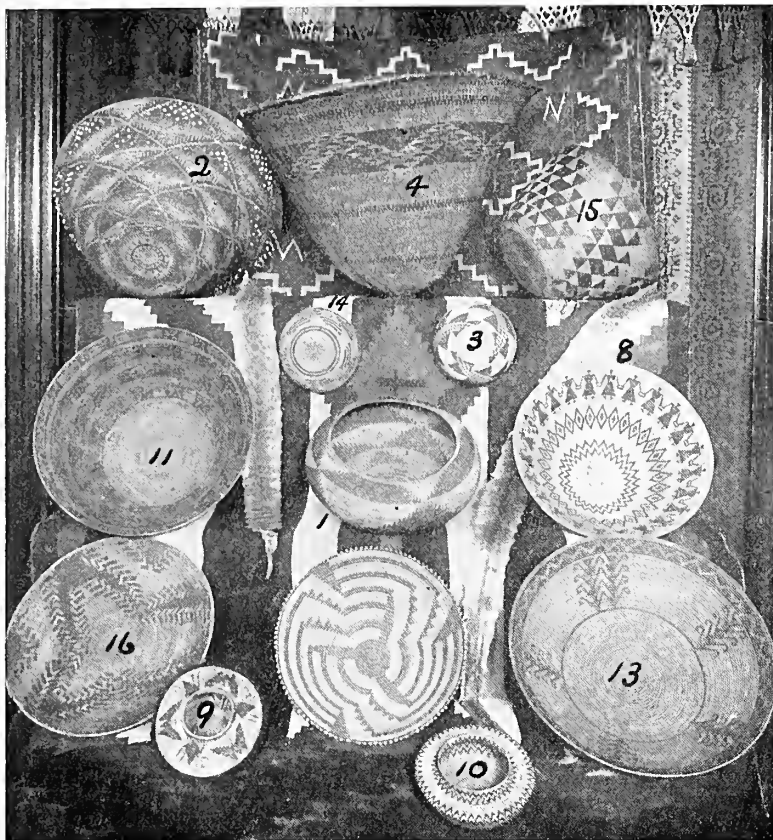
Evergreens furnish such a variety of shapes, from Gothic to globular, that they are naturally much used in architectural planting—and formal design becomes, therefore, especially desirable in places where winter effect is sought.

Upon the man or woman with an ingrowing prejudice against formality anywhere out-of-doors, let me urge, above all else, its appropriateness as a means of transition from Nature to man.

Have wildwood, have daisy-studded meadows, have grand old trees and parklike sweeps of lawn by all means, if you have the space—but do not outrage these by setting in their midst an artificial excrescence in which to dwell without softening the affront as much as lays within your power, by all the means at your command. Even if there were no beauty in formality this need for it would be argument enough in its favor—but it is beautiful; in and by itself, it possesses a serene and stately beauty absolutely unrivaled. It is only the extravagant abuse of it that makes it undesirable—but extravagance is vulgar whatever form it takes, and intemperance is always bad taste.



The exceptions to the rule requiring a somewhat formal treatment are: the house in the woods nestling among its trees, the low bungalow on the sand dunes, and the house growing out of the rocks, around none of which is a garden usually found. At the left is a summer home at Mt Pocono, Walter T. Smedley, architect; the house at the right is on a slope of the Ventura Valley, California, Messrs. Myron Hunt and Elmer Grey, architects



The opportunity for acquiring specimens of the handiwork of the Indian basket weavers is fast disappearing. A collection of this kind is interesting not only from the art side but also with the idea of effective decoration in mind

Collecting Indian Baskets

BY CLARENCE E. SHEPARD

OUT in California dwell the remaining few members of the Pomo, Yokut, Maidu and Hoopa tribes of Indians, whose handiwork in basketry has at last been accorded the appreciation that it rightly deserves. The Mission Indians are virtually extinct, and the remaining tribes that are noted as basket makers are slowly but surely disappearing. A collection, therefore, of the designs of these primitive artists is distinctly of greater value than the ordinary collections such as occupy the minds and usurp the energies of many amateurs. In addition they make exceedingly attractive adjuncts in the interior decoration of a home.

Within a radius of sixty-five miles about Ukiah live the Pomos, who have the reputation of being the best basket weavers in the world. Basket Number 1 is an example of their skill and is called a Tsai or one-stick piece. The figures represent "Trees on the Hill." Number 2 is a Shi-bu or three-stick coil basket, which is said to be one of the largest and finest of that type in any collection. Number 3 is also a three-stick basket and is the best specimen I have been able to find of a young woman's work in five years' collecting. It is interesting in showing that basket weaving by young Indian women need not be considered a lost art. The basket is one of their trinket receptacles and is half covered with the feathers of the red-headed woodpecker, with three groups of quail top-knots on the edge. It has fifty-three stitches to every inch space on the coil. A packing basket or burden carrier of bamtush weave is indicated by Number 4 on the illustrations. This basket is hung with a net similar to a fish-net over the shoulder and supported by a band across the bearer's forehead. The basket marked 5 is a fine Shuset weave which was probably made as a baby's toy. I got the basket at what is known as a "Basket Burning"—a ceremony occurring at the funeral of the departed owner. A so-called "sun basket" is

Number 7, which is solidly covered with tiny red woodpecker feathers, into which a star pattern has been woven. The feathers are as smooth as upon the breast of a living bird, and are further ornamented by showy beads and abalone shell pendants.

The home of the Yokuts is in Tulare and Hern counties—the western slope of the great pine-covered Sierra Nevadas. Fortunate indeed is the collector who owns any good Tulare baskets, for the tribe has sunk very low and has lost its skill in weaving. A Yokut dance basket used at the annual "Dance of the Virgins" at harvest time is Number 8. Numbers 9 and 10 are Tulare bottle-neck baskets. The smaller one with the common rattlesnake pattern is the so-called "witch basket" which was supposed to have about it such an evil influence that no woman of the tribe would handle it. It is a curious thing that any basket weaver would voluntarily set such a stigma upon her own handiwork. A Tulare bowl is indicated by Number 11. It is marked in bands of perfect Maltese crosses, but is called "Butterflies in Flight."

The Tijones, Santa Ynez and Santa Barbara Mission Indian tribes are virtually extinct. Number 13 is a Santa Ynez plaque or meal tray, of which there are, to the best of my knowledge, only a few in existence. A Hoopa squaw cap is shown by Number 14. It was made to serve the double purpose of a hat during the day and a plate from which to eat mush at meal time.

The home of the Maidus embraces the counties of the north and south gold mine belt of California. An old Maidu mush bowl is shown at Number 15. A basket of this kind was half filled with pinole, the staple food of the California Indian, made from pine knots pounded into a meal and mixed with water. This mixture is then cooked in the basket by dropping red hot stones into the mush. Number 16 is a meal tray which I secured from an old woman high up in the Sierra Nevada Mountains.



The Kentia is most reliable of all the house ferns



A basket of English primroses and ferns that would make an excellent gift, particularly if grown by the giver



Acalypha hispida is cultivated for its long red spikes

House Plants

PRACTICAL SUGGESTIONS REGARDING THE CHOICE AND CARE OF PALMS, FERNS AND FLOWERING PLANTS INDOORS—WHAT TO GROW AND HOW TO GROW IT

BY LUKE J. DOOGUE

Photographs by the author and N. R. Graves

EVERY one feels the absolute need of plants in the house during the winter, and while a small percentage of these people can afford to turn the work over to a florist at so much per season, the great majority are obliged to depend wholly upon themselves in their effort to keep their plants looking well.

The greatest trouble with plants in the house is not with the plants themselves but with the abuse they are subjected to, which goes under the name of care. Too much care is as bad as much neglect.

One of the greatest sources of destruction for house plants is repotting. In some way or another the idea of repotting seems to have deeply rooted itself into about everybody's head and it stands as a panacea for all plant ills. Plants in health and out of health are repotted. And when this repotting is done in the house by one who is inexperienced, the results are always much more serious than if done by a gardener in a greenhouse. The fact of the matter is that your plants will do very much better in a seemingly small pot, undisturbed, than in a pot too large or if frequently repotted. Keep your fingers off the roots of the plant if it is doing well, and even if it is not doing as well as you would like, give it a little stimulant, instead of repotting. A plant will respond to it just as a man will. Put in a little bone meal and the result will be gratifying. It will help where a repotting would kill. Then again, if you feel that you must repot, just knock the plant out of the pot and without disturbing the roots place it in

another pot and ram the loam about it. This is heresy, according to all good gardeners' ideas, but it works well just the same. And the pot should be but a size larger than the one the plant was taken from. Pots too large are a great handicap.

No rule for watering applies to all cases. If your plants need water give it to them. If the weather has been dull and sunless don't give the plants any water. Keep the soil moist, not soggy; that is, keep it on the tendency towards dry rather than wet. But when you water be sure that the lower part of the plant gets the moisture as well as the top. A plant properly potted will have easy drainage as shown in an illustration herewith.

As an experiment, if you have an old rubber plant that seems fit to be thrown out and in a pot that you think hopelessly too small, take it and thoroughly saturate it; put it in the sunlight and put on a dose of bone meal—about a tablespoonful to an eight-inch pot. Water it every third day and give an occasional dose of nitrate of soda, a teaspoonful to three gallons of water. Don't feel badly if you happen to forget to water it at the regular time. The chances are that you will not throw away your old plant. Many an old plant can be coaxed into doing further duty by just such little attentions. If your plants are in jardinières be sure not to allow the water to collect in the bottom. The reason is that it gets sour and foul and the plant does not like to have wet feet continuously. The best way is to take the plants out and water them, allowing them to drain. Afterwards put



The begonia is an old favorite of which there are varieties with variegated foliage

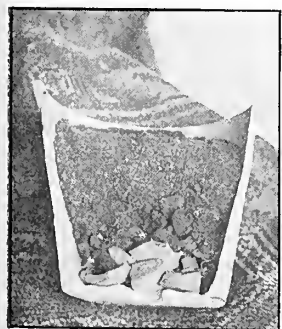
them back in the jardinières. When you have learned the trick of watering, the "know how" of keeping plants in the house is mastered.

There are plenty of pests waiting a chance to take up residence on your plants, but they can be easily handled if one is watchful. Look over the leaves of the palms occasionally, both sides and along the stems. It doesn't

take long to do it if the pest has not located. Wipe the leaves with a cloth. A little Ivory soapsuds on a cloth is a great help. After you have used the soap it would help considerably, if possible, to syringe the foliage. This spraying is a great help. Of course if a plant has been neglected to such an extent that it is very badly covered with scale, the best thing to do is to be generous and give it to the poor. It is wonderful how rapidly scale and insects get busy, and one must get to work before they land. For a bad case use a kerosene emulsion. Dissolve a half pound of Ivory soap in a half gallon of soft water, shaving the soap into the water as the latter boils. Remove from the fire and add a gallon of kerosene, churning or shaking the mixture vigorously until a creamy emulsion is formed. Make a smaller quantity if more convenient, for a small can of the emulsion—which you may buy if you like and save trouble—will last a long time. Use it diluted with eight or ten parts of water. Syringe the plant with clean water after this treatment. Get in among the branches with a stiff brush. This is the place to hunt out the pests.

Now as to what to grow. First and foremost stand the Kentias, Fosteriana and Belmorea. They are all that could be desired in the way of a palm. When you buy be reasonably sure that the plant has been potted some time. To do this turn it out of the pot and see the condition of the roots. A newly potted plant does not do so well as one that has been potted some time.

For an iron-bound, indestructible, last-till-the-cows-come-home



In potting always secure drainage space at bottom



Wipe the leaves with a damp cloth to keep the pores open



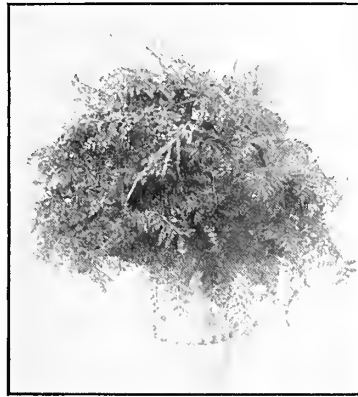
Scale on a palm leaf—spray with kerosene emulsion



To examine the roots remove the pot in this way



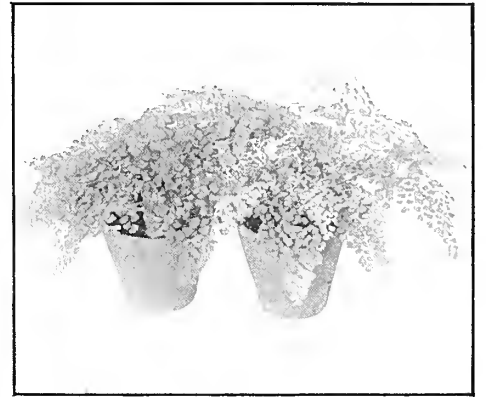
The first pot is too large, the second just right in size



Try a fern ball and keep it moist



Pandanus Veitchii is one of the easiest house plants to grow



The Maiden-hair fern requires space, good drainage and good compost



The Boston Fern endures very well the dry atmosphere of the house

variety of house plant, nothing can compare with the *Aspidistra*. You can keep it in the same pot for years and it will make roots strong enough to break the pot. Because of its prominence in the windows of saloons it has been looked down upon by many very sensitive persons, but notwithstanding its unfortunate surroundings, it can be made a most desirable house plant. Keep its leaves shining and put it most any old place and it will grow and continue to grow and look well. Give it a little bone meal once in a while. *Lurida* and *lurida* var. are the kinds to get. The first is the green the latter, variegated.

Araucaria excelsa or Norfolk Island Pine is a most attractive plant, but with most people difficult to grow. Keep it moist in watering, give it light but not hot sun and spray it frequently and you may be lucky to keep it going. It is worth the trouble of experiment for the sake of its decorative value.

Almost as good as the *Aspidistra* is the *Pandanus Veitchii*. A great many have been unsuccessful with this plant, but if it is kept on the dry side and given the light, with a careful watching for scale, nothing will do any better. It will last for years. I know it for I have proved it. The small plants are suited for a table centerpiece.

Try a fern ball—it's worth the trouble. Soak it thoroughly first and hang it up. When it starts growth give it occasional waterings of manure water or, if the board of health is too vigilant, use bone meal. A well grown fern ball is very beautiful. Don't forget to keep it well moistened.

The main point is to choose something from among the available house plants.



The American mistletoe has smaller berries than the scarce English variety



There are few Christmas greens more graceful than sprays of the white pine



The balls of the sweet gum are decorative but they drop seeds like a pepper-box

Christmas Greens Outdoors and In

SOME OLD FAVORITES AND A FEW NEW GREENS THAT WILL LEND CHEER AND ATTRACTIVENESS TO THE HOME DURING THE HOLIDAYS

BY E. O. CALVENE

Photographs by Nathan R. Graves

CHRISTMAS greens grow—some of them—in every patch of woods; but very soon they will not, unless they are gathered less greedily in the future than they have been in the past. From north, south, east and west they pour into the big cities for a month before Christmas, so in every part of the land there is something to be had for the picking—and nearly everywhere the land is robbed.

Before we go on to find out what we may gather, let us declare against the further sacrifice of a single branch of that loveliest of American wildings, the mountain laurel. Those who know say that this glory of the Eastern hills is in greater danger of extermination than any other plant, for what with the depredations of those who seek its wood for the manufacture of various articles, those who seek its leaves in summer that the fruiterer may trim his wares, and those who seek its leaf and branch in winter for the making of Christmas ropes by the mile, it has no chance at any season. And to make the tragedy more sure, laurel is a slow-growing plant.

So if you love it—and who does not?—leave it, and guard it from the less scrupulous with the utmost power and persuasion at your command. Counting all the cone-bearing trees as one kind

of green, the American market yields fifteen varieties. Surely, with such an assortment, we can deny ourselves the laurel.

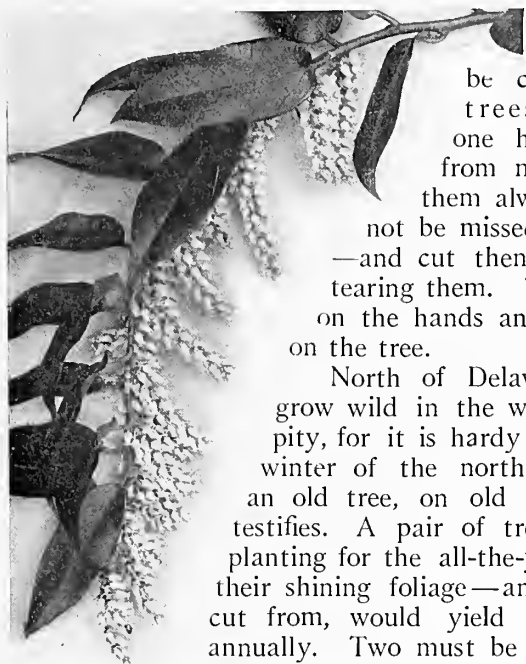
The extravagant use of club moss or ground pine—which is not a pine at all, by the way, but what botanists call a “fern ally”—is making this more and more rare in woods that are accessible. Still you may come across it, possibly, trailing its sinuous way over the muck of deep woods or swamps. Gather it in moderation with a clear conscience, for it will keep abreast of such harvesting even though what is taken must come up roots and all. It is the reckless plucking and scouring of the woods such as the Indian pickers in the Northwest practice, which wrings the penalty of “No more!” from outraged Nature.

Nothing can quite take the place of this graceful, vine-like green for garlands and festoons, yet very lovely effects may be obtained with garlands made of small evergreen branches bound along a cord or rope. The exquisite feathery white pine of almost any bit of woodland, sprays of cedar or spruce or fir—all these lend themselves to such handling and may be readily used with a little patience and taste to guide the binding.

One advantage of this sort of thing is that it need sacrifice nothing, literally.



Do not torture holly and stiff branching plants into wreaths—stand them in jars



The Leucothoe's long, graceful sprays are very well suited to decorative purposes

Branches and sprays for it may be cut from imperfect trees or sparingly cut, one here and one there, from many trees. Take them always where they will not be missed—that is the point—and cut them off clean instead of tearing them. This is much easier on the hands and temper, as well as on the tree.

North of Delaware holly does not grow wild in the woods, which seems a pity, for it is hardy and can weather the winter of the north perfectly, as many an old tree, on old estates in the North, testifies. A pair of trees are surely worth planting for the all-the-year-round beauty of their shining foliage—and one tree, carefully cut from, would yield the Christmas holly annually. Two must be planted, as the species is diœcious and only one therefore will be berry-bearing. Without a pair there can never be fruit—and the fruits are half the holly's glory, of course.

Galax leaves are familiar to everyone by this time, though they do come from only one part of the world and have not been coming from there for very long. But the use of them has grown to be world-wide and the picking of them is a regular industry in the mountains of North and South Carolina. The plant is perfectly hardy and easily grown where moist and cool conditions can be given it—and its white blossoms are exquisite. So, along with the holly, one may raise galax and have more than holiday pleasure in it.

And finally, there is another charming Southern shrub,—the Leucothoe—which is being planted more and more in shrubbery borders and as a facing down to rhododendrons and laurel. Most nurseries list it now, but comparatively few whose grounds boast specimens of it know its place and popularity as a Christmas green. The long curving sprays, with their regular arrangement of gorgeously colored leaves, are in most perfect shape for decorative use, and its brilliant bronzes and purples make it one of the loveliest things of all the wealth of color and leaf texture that the season offers.

Any kind of fern, gathered early in the season, may be kept for Christmas by putting the fronds away in an ordinary cellar, if it is cool and moist. Bittersweet is familiar to every country child and nothing is more decorative and truly Christmasy than it, with its abundance of scarlet seeds unable to contain themselves and bursting their golden overcoats. These are enough in themselves to satisfy most anyone, but by being very forehanded it is possible to secure the branches before the leaves have fallen and thus have a green setting for the berries in the holiday display.

South of "Mason and Dixon's" there

grows a smilax that drapes the trees in tender green luxuriance. Gathering it is a simple process of pulling it down, and though it has not the holiday air of other greens, it is festive and adaptable—the latter a distinct advantage where something is wanted for twining. The Northern markets are getting quantities of this each year now.

Mistletoe grows as far north as New Jersey and the berries of the native species are much more plentiful than the imported and warranted genuine Druid article—which makes up for their being smaller. And it is quite as effective, whatever way it is to be used. Indeed, the market offers less and less of the English mistletoe every year.

Clusters of the balls of the sweet gum tree, tied loosely together, are attractive, though not exactly a green. Very decorative uses may be found for them, however, and similarly for pine cones and the balls of the buttonwood tree.

With the greens gathered, the question of using them to the greatest advantage presents some perplexities—for there is no doubt a right way, and many wrong ones, to adorn a house.

An idea which, well carried out, is most attractive, is the use of conventional designs. Garlands and festoons of woven cedar or fir or pine, on the lines of the classic garland of the ancients, make a dignified arrangement that looks extremely well and is not forever getting in the way. Such festoons, carried around a room just below the ceiling line in a frieze of spicy green, are lovely and, what is quite as important, restful.

The sand method of preserving autumn leaves will keep them perfect in form and color until they are to be used—and it is simple enough. On a layer of sand in a pan or large flat dish, lay a layer of the leaves carefully—cover them with sand, then add another layer of leaves, and so on.

Put it in a warm place—the back of the stove or the warming oven if this does not get actually hot—and leave it over night or for two nights, if comparatively cool.

Bring in branches of kinnikinnick from the woods, and winterberry, for the vases and jardinières. The wax myrtle of barren tracts toward the sea is not available to everyone, but gather it, you who can, and have several big bunches of it around.

Then, if you want a treat, throw some on the fire in the grate on Christmas night, and let the incense of it as it burns float out and flavor all your Christmas dreams.



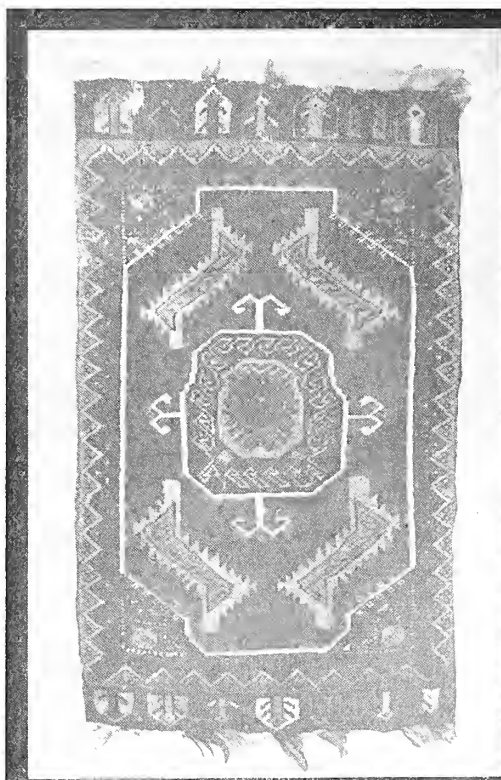
Try the swag-and-garland scheme of draping Christmas greens this year



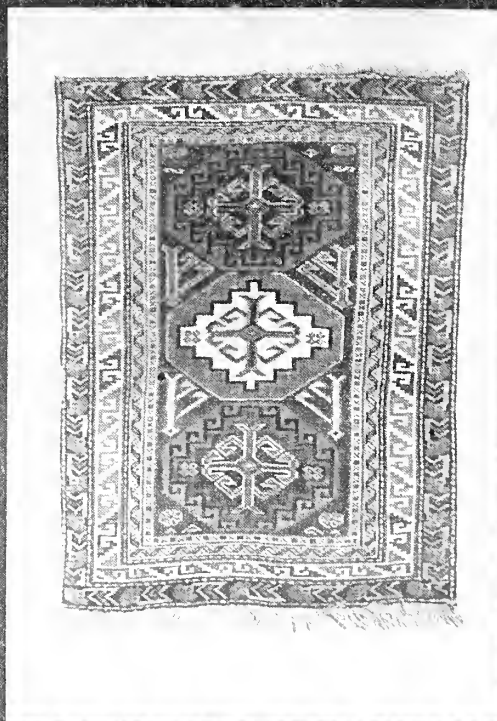
Myrica is a Japanese fruit tree with evergreen, magnolia-like foliage and black or red berries



The winterberry's bright red fruits remain on the branches until midwinter and are not eaten by the birds



This antique Anatolian mat, 3 ft. 3 in. by 1 ft. 9 in., could be had for about \$8



This Daghestan, 2 ft. 6 in. by 1 ft. 11 in., makes a most acceptable gift, costing about \$8



Here is a modern Anatolian mat, 2 ft. 10 in. by 1 ft. 10 in., that would probably cost \$6

Oriental Rugs for \$50 and Less

A SPLENDID FIELD FOR THE CHRISTMAS SHOPPER—HOW TO KNOW THE VARIOUS TYPES, WHERE THEY COME FROM, AND THEIR CARE IN USE

BY GEORGE LELAND HUNTER

HAVE you ever received or given an Oriental rug as a Christmas gift? Probably not, for the reason that there is a widespread misconception that there is no such thing as an inexpensive Oriental rug. Of course you cannot buy a large rug for little money, but there is always a place in any house for a small one, and two or three of these will furnish a floor very acceptably.

It would be hard to find any more welcome gift. Then, too, there is such an air of permanence about an Oriental, and in the selection of a design you can express to an exceptional degree your appreciation and understanding of the recipient's taste.

Everyone knows, of course, that vegetable dyes are better on wool than aniline dyes, and that the color superiority of Oriental rugs is due to the use of only vegetable dyes, as is the case with European hand-woven tapestries. However, everyone does not know that before wool will take aniline dyes well, the natural oil of the wool has to be scoured out of it, leaving it dead and dull as in many European and American products. Sometimes after dying an application of oil is given such dead-wool rugs to produce a lustre, but this lustre at best is only temporary, and does not compensate for the fact that the wearing qualities of the wool,

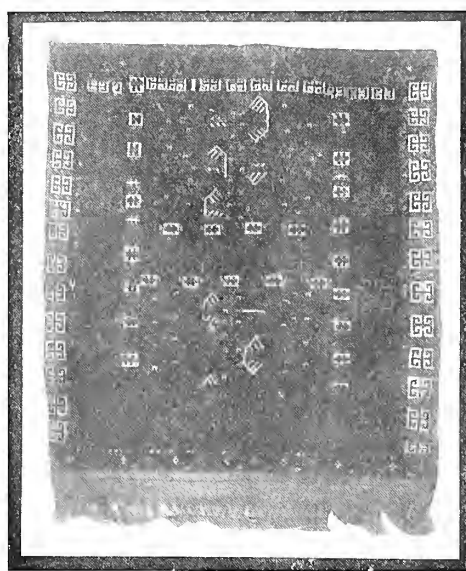
in such cases, are gone beyond restoration. In the Orient they do not scour and bleach the life out of the wool. Instead they give it a gentle washing that removes little of the natural oil, which secures life to the rug.

This living wool they dye with vegetable dyes that are not as fast as aniline dyes, and which run somewhat when wet, but that

do, in the course of years, cooperate with the substance of the wool without destroying it. The process known as "washing" removes the loose dye and silvers the surface of the rug. Skilful washing improves a rug while bad washing kills it, just as "scouring" kills wool, before it is woven.

Among Oriental rugs commonly sold unwashed are those known as Anatolian mats, two of which we illustrate. Both weave and wool are coarse, and the colors are crude. But one may improve upon these colors by washing such rugs carefully with Castile soap and rainwater, taking care to get the "loose dye" out without permitting the stain to penetrate where not desired.

A friend of mine who had a rug of extraordinary color ugliness said he made it beautiful by leaving it out on the roof all winter in the snow. I should hesitate trying such heroic experiment except in a hopeless case as a last resort, but there is



A Khatchli Bokhara—the first name signifying a cross design in the middle of the rug, 4 ft. 2 in. by 4 ft. 6 in., costs \$45

no doubt that in winter snow sprinkled on a rug and swept out (always sweeping *with* the nap) cleans the rug safely and helps it to grow old gracefully.

The statement once made that "rugs over fifty years old may properly be called antiques" may now be amended by saying instead "rugs over twenty years old, or that look it." In buying small and inexpensive rugs the ordinary shop use of the word "antique" should be disregarded. Instead select rugs for their excellence of design, color and weave and the quality of their wool.

Anatolian and Hamadan mats are certainly inexpensive. The two Anatolians here illustrated are good value for their price. Their designs are above average, for the word Anatolian is used to cover a multitude of sins—job lots of small rugs from anywhere in Asia Minor.

Among the most interesting rugs in the world are those that come from the Russian Caucasus, once Persian territory, but acquired by Russia in 1813, 1828, and 1878. The designs of these rugs are rectilinear and geometrical, even when animal and human forms are introduced in the design, as often happens in Kabistans. As a rule Kabistans are softer and more like Persian rugs than Daghestans or Shirvans, which are the other two principal types from the Caucasus.

The Daghestan rugs—receiving their name from the province where they are woven—represent the extremes in rectilinear convention—stars, squares, hexagons, tile and trellis effects, exquisitely balanced. Red, blue, green and yellow, with plenty of intermingled white and cream to silver the tones,

are the dominant colors. For small Colonial rooms, and for all other rooms of classic simplicity, Daghestan rugs are recommended. The finest rugs in the world are woven in territory that is still under Persian dominion, and that have been Persian for centuries. Back in the days of ancient Rome it was the same.



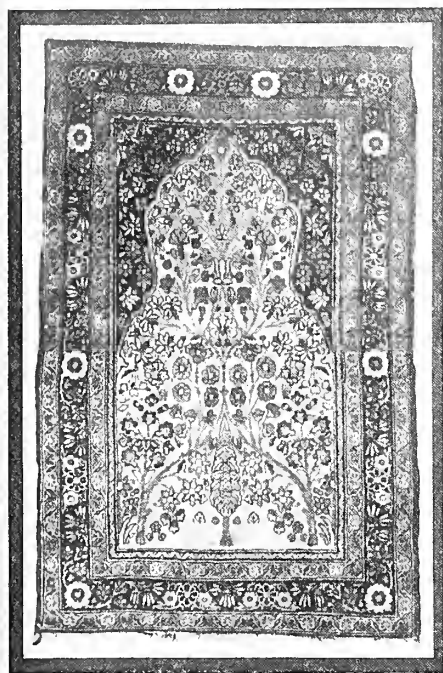
A Kabistan, 2 ft. 7 in. by 2 ft., worth \$7 or \$8

The \$50 limit is reached by this beautiful Tabriz rug, 5 ft. 10 in. by 4 ft. 3 in.

Therefore the weaving of rugs in Persia is an industry that is fostered by national pride and encouraged by national and local governments. Indeed, it was the decisive action on the part of the officers of the Shah that prohibited aniline dyes being adopted by any Persian weavers, since it was felt that to permit Persian rugs to deteriorate in excellence would be equivalent to a national calamity.

Among Persian rugs the most interesting are those that come from the desert province of Kerman, that has a population of only 250,000, with an area exceeding that of the State of New York. The colors of these rugs are wonderfully delicate, and their designs are plant, flower and bird forms, treated less geometrically and more naturalistically than those of any other Oriental rugs. Many of them resemble the designs of the French hand-woven rugs they are said to have inspired three centuries ago. The wool of Kerman is unusually soft and silky. The Kerman-shah, or Royal Kerman, that is here illustrated is well worth the \$40 asked for it.

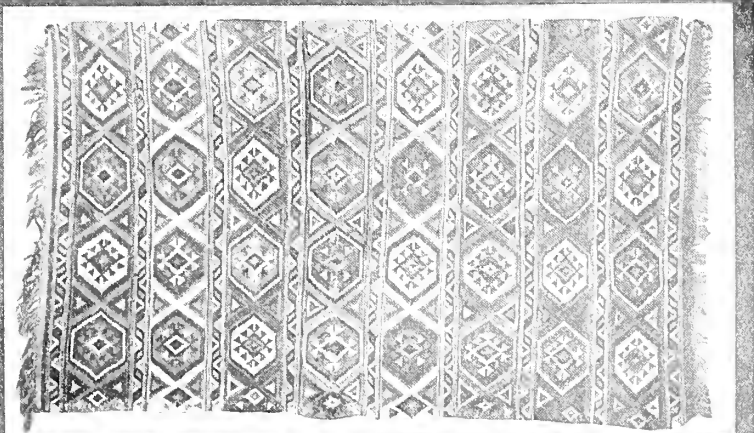
Sarebend rugs are woven in the mountains of Western Persia in the province of Sarawan, from which it derives its name. The field is usually filled—as in the rug here illustrated—with rows



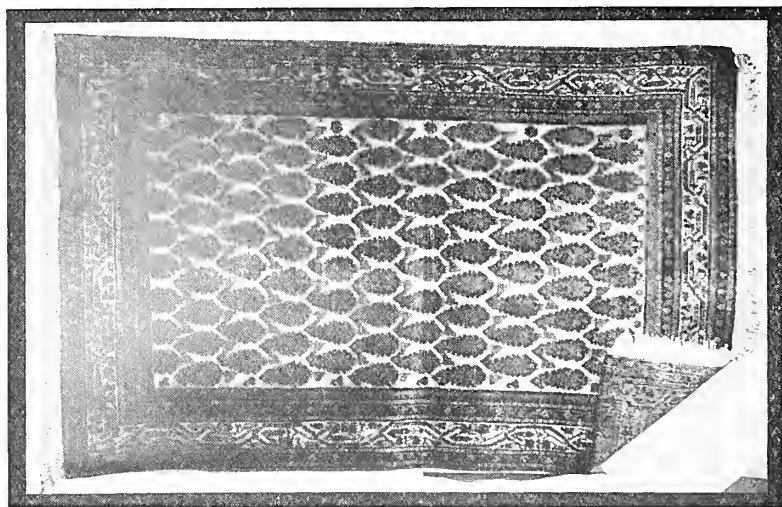
This Kermanshah silk prayer rug, 2 ft. 2 in. by 3 ft. 5 in., could be had for \$40



Here is a Belouche, 4 ft. 11 in. by 2 ft. 7 in., that would bring about \$10



You can have a Kelim, alike on both sides, 6 ft. 3 in. by 3 ft. 9 in., for about \$23.50



The Sarebend has a fairly smooth, firm back. This one, 5 ft. 2 in. by 3 ft. 2 in., would sell for about \$25

of small cones, the stems of alternate rows facing alternate ways. The cones are commonly in blue or red, on red or blue or ivory ground. The borders are frequently very elaborate and interesting.

Sarouk rugs, also woven in Western Persia, are noteworthy for their quaint medallion effects, with Kerman florals freely introduced. The colorings are delicate and the weave admirable.

Tabriz—the ancient Tauris—is an important city in North-western Persia—is famous as a center of rug weaving and of the rug trade, and also because it is on the main caravan route that connects Central and Western Persia with Turkey. Tabriz rugs are masterpieces of the weaver's art and are made of the finest wool. But in response to European and American demand many of the designs are losing their true Oriental individuality. The colorings are very light and delicate and large center medallions are common in the pattern—often on an ivory field.

Bokhara, one of the most remote countries in the world, 700 miles east of the Caspian Sea, but on a Russian railway, was assimilated by Russia in 1868 and is three times as large as the State of New York, with less than half the population. Bokhara rugs abound in octagon- and diamond-shaped figures, in blue and white on rich red grounds. The long gray wool fringes and wide selvages—usually at both ends of the rug, and frequently figured in tapestry weave or embroidered—are most interesting and absolutely prevent Bokhara rugs from fraying. Still the colors are strong, and we would not particularly recommend Bokhara rugs for the decoration of a boudoir.



The Cashmere rug may readily be distinguished by the very shaggy back. This one is 5 ft. 8 in. by 3 ft. 11 in. and costs \$25

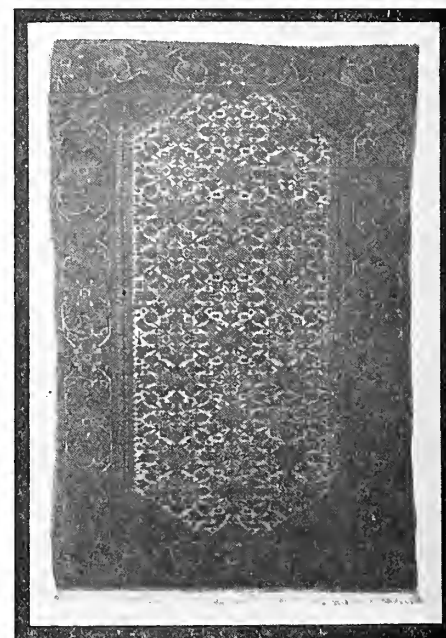
Belouche, the French adjective for Beluchistan, is used to designate rugs woven in that country and in that part of Persia adjacent to it. Belouches are beautifully fringed and selvaged like Bokharas, but come in softer colors, often with interesting tones of buff and camel's hair. While they are not masterpieces either of weaving or design, they represent good values, at their prevailing low prices, or any of the other small Orientals. One of the Belouches here illustrated, 4 ft. 11 in. x 2 ft. 7 in., retails for \$10.

About the weave of Oriental rugs there is no mystery, nor does process of weaving require long individual experience or great individual skill. But it does require expert direction and, above all, cheap labor. The women who weave rugs in Sultanabad, in Western Persia, are paid only five cents a day, a wage cost of \$20 for a 10 x 12 ft. rug of average fineness.

Cashmeres have no pile, and in weave are diametrically different from other rugs. They start with a simple warp of longitudinal threads like the rest, but the weaver, instead of inserting a row of cut knots that he bends with one or more weft threads, simply twists his threads over and under warp threads so that each twist hides two. Cashmere rugs are very durable and have a shaggy back, because of the loose threads left where colors end. They are woven in the province of Shirvan in the Russian Caucasus, and probably get their name from the resemblance of their backs to those of Cashmere shawls. Light blue is a dominant color, with light red and cream or white to form the pattern.

Kelims are going up in price every year—those woven in Turkey and the Caucasus as well as those woven in Persia. In weave Kelims are primitive tapestries, like Mexican serapes and Navajo rugs, but the wool is harder, the weave finer, and the designs a thousand times more interesting. Where colors meet parallel with the warp, Kelims show an open slit (like Gobelin and Flemish tapestries) before they go to the *rentraiteuse* to be sewed up—but in the Kelim illustrated wide slits have been avoided by having the colors meet diagonally. Kelims are too thin for use as rugs except in summer, but for couch and table-covers, and as portières they are admirable. Kelims show a few loose yarn-ends on the back, but fewer than Cashmeres and still fewer than tapestries of fine weave.

Rug salesmen consider it extraordinary—but I do not—that so many persons seem unable to tell an Oriental rug from a domestic one in Oriental design. Not that the resemblance is close, but at first sight the imitation rugs seem to possess many qualities of the originals. But if you turn the Oriental over and trace the mosaic of pattern clearly outline in color on the back, and then notice that the design of a Wilton, an Axminster, or a Brussels hardly shows on the back of it at all, or if you look at the fringe and notice that most of the domestic rugs—except rag rugs—are fringeless, or have mere applied fringes, then you will have in mind the more obvious distinctions.



For \$45 you can secure an antique Sarouk, such as this one measuring 5 ft. by 3 ft. 4 in.

The Christmas Rose

ONE OF THE MOST GRACEFUL AND DELICATE OF FLOWERS, AND ONE THAT SEEMS MOST CONTENTED WHEN IT CAN BLOOM IN THE SNOW

BY FLORENCE BECKWITH

Photographs by Nathan R. Graves

THE botanical name of the Christmas Rose, *Helleborus niger*, does not seem to be very appropriate, for the blackness indicated by the specific name certainly cannot apply to the pure white blossoms. It is, however, supposed to refer to the blackish roots, or, possibly, to the poisonous properties contained in them.

There is something peculiarly charming in a flower which has grace and delicacy, and yet can endure the chilling blasts of the north wind and the intense cold of winter. It may seem a little uncanny to go out when the ground is covered with snow, perhaps several inches deep, and, brushing the feathery pall aside, uncover beautiful and seemingly delicate flowers, stiff and brittle, it may be, and glittering with frost crystals, but smiling, withal, as if winter had no terrors for them; but this is what you can do if you have a bed of Christmas Roses.

But while the plant is particularly interesting from the fact of its blooming in the winter, it also has beauties of its own that would attract attention even in a luxuriant garden of blooming flowers.

The flower stems spring directly from the root and bear one or two blossoms each. Buds of the Christmas Rose are delicately tinted with pink on the outside when they first appear, but the full-blown flowers are pure waxy white, changing to a pale

green tint as they grow older, and remaining a long time on the stems. The blossoms are from two to three inches across with a large number of yellow stamens. The true petals are small, tubular bodies, or nectaries, in the form of a horn with an irregular opening.

A well-established plant will throw up a number of flower stalks in succession, thus prolonging the season of flowering, and a dainty pink bud is often the accompaniment of a pure white, fully expanded flower.

The leaves of the Christmas Rose are dark green, thick, leathery, and practically evergreen. They make a fitting environment for the dainty white blossoms and a pleasing contrast to them. If grown in a partially shaded location, the leaves are so rich in color and so vigorous that the plants are not unattractive even in summer.

There are numerous varieties of the Christmas Rose, some with white blossoms dotted with red and purple, others dark purple, rose color, crimson, scarlet, yellow-flowered and green. Some of these have large blossoms and are showy and attractive, but most of them blossom in the spring and for that reason are not so popular or desirable as *Helleborus niger*.

Here in Rochester, N. Y., and vicinity, the Christmas Rose begins to blossom in October (sometimes even in September) and continues to flower until the next spring. This is without protection of any kind.

Carried into the house, the flowers seem to be none the worse for the chilling temperature to which they have been subjected, and will remain fresh a week or two if kept in a cool room, or if put out of doors or into an apartment with very low temperature at night. If the stems are slit up an inch or so, it will help to keep the blossoms in a good condition for a longer time after picking.

If there are a few warm days at Christmas time, sufficient to melt away the snow, these brave blossoms are sure to display themselves, smiling as if they enjoyed blooming in the dead of winter.

It has been particularly noticed that while in the fall the flower stems are six or eight inches tall, in the winter they are much shorter, the blossoms sometimes just appearing above the ground and seeming to want to nestle down under the snow. They seem to be grateful, too, for a covering of snow in the coldest weather.

One bed of Christmas Roses just beyond the limits of our city is so large and fine that it has obtained more than a local reputation. It was particularly beautiful last fall. The plants began blooming in October and the latter part of that month were in



There are numerous varieties of *Helleborus*—white blossoms dotted with red and purple, others dark purple, rose color, crimson, scarlet, yellow and green, but the white one is the real Christmas Rose



The Christmas Rose blooms from October to Spring without protection

(Continued on page ix)



The garden is on the road or entrance side of the house. On the opposite side the attraction is the view over Lake Michigan. Messrs. Myron Hunt and Elmer Grey were the architects

Hawthorne Lodge

A COUNTRY HOME AT FOX POINT, WISCONSIN, ON THE SHORE OF LAKE MICHIGAN—A HOUSE OF INTERESTING AND UNUSUAL PLAN THAT COST \$4,200

BY JARED STUYVESANT

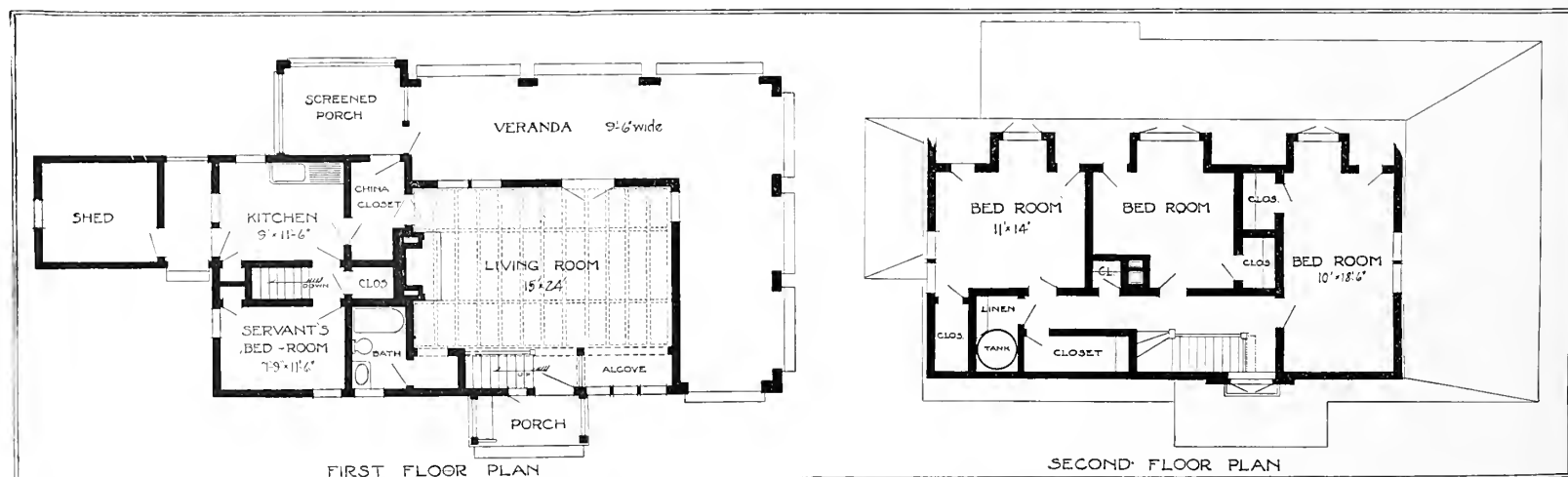
FOX POINT is a suburb of Milwaukee and about ten miles north of the city. There is a bluff on the shore of Lake Michigan at this point which is about ninety feet high. For a distance of a mile or more along the shore this bluff stands back several hundred yards, leaving a strip of meadow land behind it and the water.

On this wooded bluff stands Hawthorne Lodge, a summer home which has many interesting features of plan as well as a particularly attractive appearance as a whole. The house might stand for a type of the well designed country home of moderate size. One sees so many examples of the more elaborate types of home these days, which are interesting but beyond the reach of most

of us, that it is particularly gratifying to find how successfully a small home may be worked out if one goes about it in the right way.

A glance at the plan will show just how much has been included and also what has had to be given up. It will be noticed that there is no dining-room but that the living-room has been recognized as the main essential on the first floor, to which everything else has been made subordinate. This room measures 15 x 24 feet, not including the alcove at the front, nor the space taken by the stairway and vestibule, nor the alcove leading to the bath.

The location of the bath on the first floor is one of those unexpected things which results from the peculiar exigencies of the site.



In warm weather the dining-table is set in the screened porch, convenient to the kitchen. During the winter one end of the living-room takes the place of a dining-room

There are three good bedrooms on the second floor, each with a view down over the lake, and the end ones have cross ventilation through the gable windows

It was impossible to get the water in sufficient force at the height of the second floor. Therefore, although naturally less convenient, the bathroom had to be planned for the lower level.

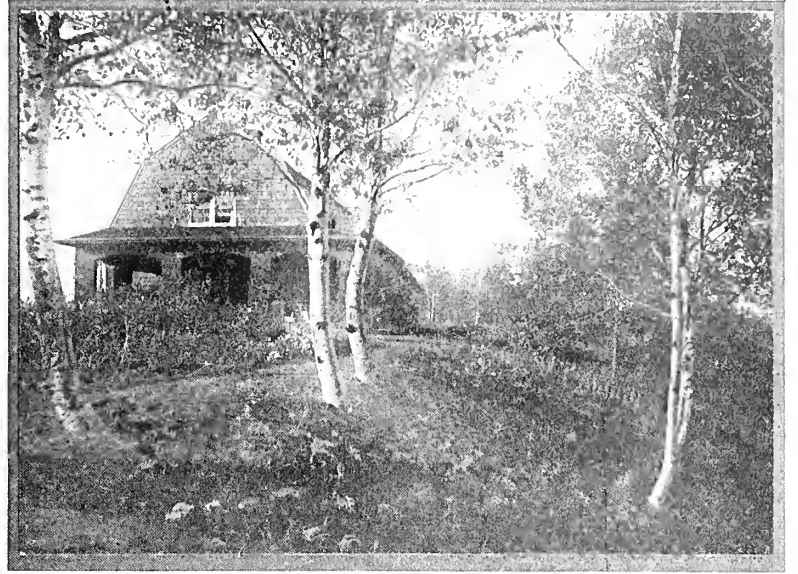
The front of the house, or, to be more accurate, the entrance side of the house, faces the road and looks out upon the flower garden. The opposite side commands a magnificent view down upon the lake through the wooded edge of the bluff. On this side, too, there is a screened porch which is used throughout the warm weather as a dining-room. In the winter time the dining-table is moved into one end of the living-room.

It was, of course, but natural to plan the second story with its three bedrooms commanding the view over the lake, each of the larger bedrooms having also a pair of windows in the gable ends. Throughout the second story the windows are casements, opening out.

The woodwork in the living-room is one of the most attractive features of the house. It is of a sturdy, straightforward construction throughout, in perfect keeping with the character of the house. On the ceiling the second floor joists have been allowed to show, and the fact that these timbers contained the usual assortment of knots and checks was felt to be a recommendation rather than a fault, inasmuch as they are convincing evidence of honest construction rather than mere applied decoration.

Shingles were used for the exterior walls, the roof and for the porch roof supports. In order to secure a more interesting texture, however, lath strips were laid beneath the butts of every other horizontal course of the shingles. The effect was to give stronger horizontal lines by means of the resulting shadows.

One of the minor features of Hawthorne Lodge, which serves to show how much careful consideration has been given to every detail, is the walk leading from the road to the entrance porch. Gravel had been used for this walk when the house was first built, but it was found that in rainy weather this was tracked over the lawn and in upon the floor of the house. The obvious solution of the problem was a brick walk, but in this case it would have been unduly expensive, for the reason that there are no brick kilns in the neighborhood. There was, however, a cement mill not far distant, and nearer still was the beach with an infinite variety of colored pebbles. These two facts, together with the recollection of a public square at Mentone, Italy, which had been paved with colored pebbles laid in a pattern in cement, resulted in working out the same idea at Hawthorne Lodge. Large flat stones and pebbles of dark reds and blues were gathered from the

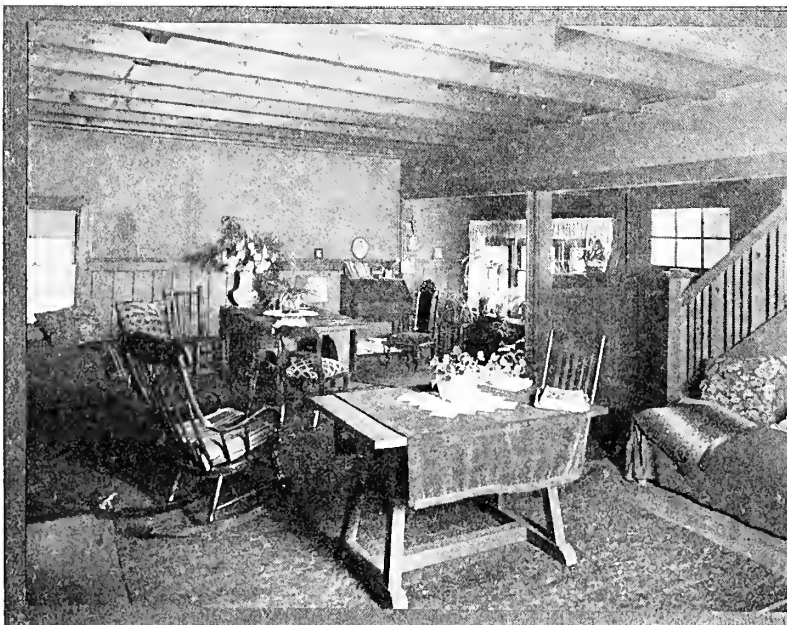


A wide porch extends across the lake front and one end of the Lodge and forms the outdoor living-room throughout the summer months

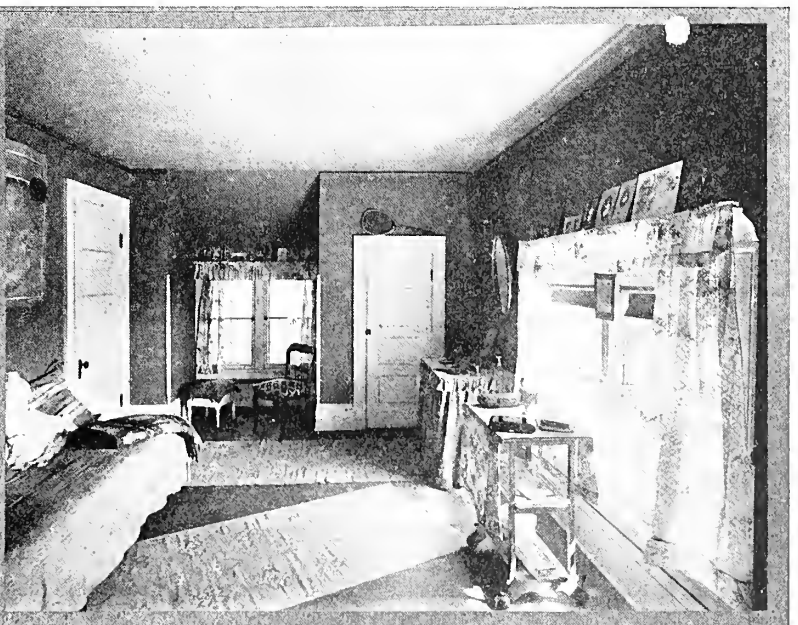
lake shore. The stones were laid irregularly down the center of the walk and along the edges. The intervening spaces were filled with the pebbles. To protect the walk against frost, a substantial foundation of gravel was laid beneath the cement, which formed a bed for the stones in the center. It need hardly be added that the walk was not a particularly economical one after all, largely because of the labor involved, but there is no question about its effectiveness and its unique beauty.

It may be interesting to know just what Hawthorne Lodge cost. The items were as follows:

Carpentry and masonry	\$2718.42
Plastering	195.00
Painting and Glazing	203.50
Plumbing (including a system of sub-soil sewerage disposal)	522.17
Hardware	50.00
Furnace	94.00
Architects' fees	388.00
Total	\$4171.09



In the living-room the second floor joists have been allowed to show in all the honest ruggedness of straightforward construction

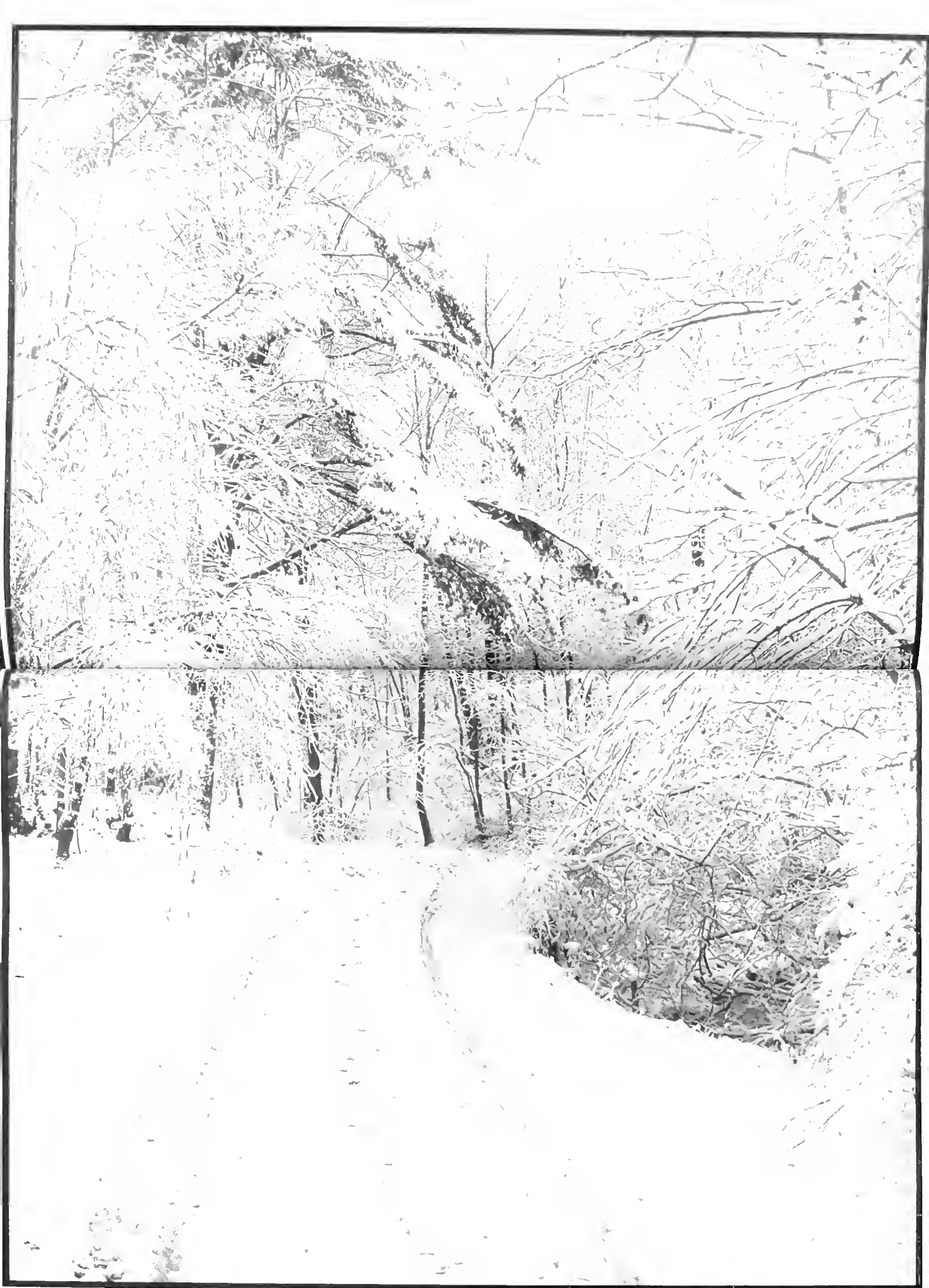


This end bedroom has a dormer window overlooking the lake and a group of two windows in the gable





"SEE, WINTER COMES TO RULE THE VARIED YEAR" Thomson



"SEE, WINTER COMES TO RULE THE VARIED YEAR" Thomson

Practical Talks with Home-builders

II. THE INTIMATE CONNECTION BETWEEN SITE AND STYLE—WHY THE FORMER SHOULD GOVERN IN A GENERAL WAY THE CHOICE OF THE LATTER

BY ALEXANDER BUEL TROWBRIDGE

[This is the second of a series of intimate, helpful talks with those who are about to build. The aim is to offer untechnical suggestions to prospective home-makers in the hope that many of the usual mistakes and difficulties may be avoided through fore-knowledge. The talks are written for those of moderate means rather than for those to whom economy is no object.]

WE have been guilty of preferring fashion to fitness in house designing. There was a time when "Colonial" was all the rage; another when half-timber work was the favorite of the hour. It is apparently necessary, though irritable, that women should follow fashions in dress, even if, in many cases, the styles do not suit the wearers. But suppose every woman expected to wear her gowns continuously for twenty-five years! Is it conceivable that she would follow fashions? Not at all. The cut and color of the clothes would be chosen with strict attention to the proportions and character of her figure and the color of her face, eyes and hair. So it is with home-building. A house should be built to outlive fads and fashions, and inasmuch as family life in the American country home is largely out-of-doors during at least half the year, the conformation of the site, the color value of the background which nature has prepared and the character of the foliage, all are matters that should enter into the critical examination of a site before the architect is instructed to proceed with designs.

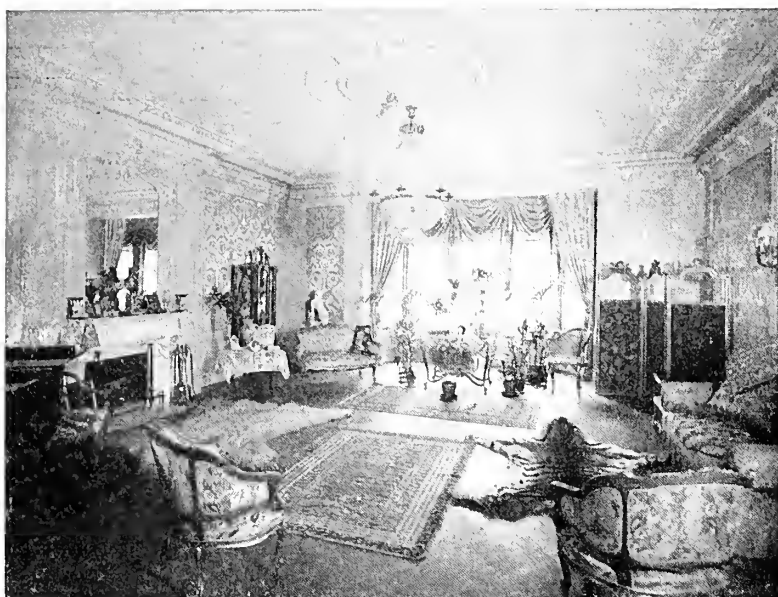
It is of the greatest importance to examine every available house site on a property so that the final choice will be made only after every defect and every advantage have been considered. Many a home-builder makes a mistake at the outset in deciding upon the location of his house without taking the trouble to learn the opinion of his architect. If the latter is both intelligent and conscientious he will insist upon seeing the site before he makes any drawings. If the owner is intelligent he will invite his architect to visit the property before the site is finally chosen in order to avail himself of any helpful hints the architect may offer. It is not imperative that this advice be followed, but it should have careful consideration, as it is vitally necessary that the owner be in full possession of all of the facts in the case before attempting to reach a decision.

This advice should be paid for at a price per hour or per day agreed upon before the journey is attempted. From the architect's standpoint a charge is necessary to guard himself against the danger of wasting time in choosing property before the architectural work is assured. Architects have often been imposed upon by speculators and by well-meaning but over-zealous searchers for property, hence the custom of charging for such service. From the owner's standpoint, the expense is justified on the ground of economy. Often an architect is able to point out to the owner how a substantial sum may be saved either in the selection of property or through the choice of site for the house. Architects of the best class charge fees varying from \$20.00 to \$100.00 per day, plus expenses, for personal trips calling for inspection and report.

In the case of small investments when the owner cannot consider so large a payment, it would be well to invite the architect's co-operation after the property is purchased but before the site is chosen. It is usually not within the imaginative power of the average home-builder to be able to form a mental picture of a house on a sloping piece of ground. He is accustomed, at least in most communities, to see conventional structures with the first floor just high enough from the ground to admit of basement

windows, and with the grade at a more or less constant level on all sides of the house. In fact, it may be asserted that if he is contemplating a hilly site his first thought is "How much will it cost to grade up to the house and how much cutting and filling will be needed?" Occasionally a picturesque house is built upon a flat lot, but the great majority of houses on level sites are sober and staid rather than picturesque. The character of the site suggests, to the artist, the kind of house best suited to the problem. A true designer goes to the site with an open mind and with no preconceived convictions. The owner should do as much. Very many of the failures in architecture are caused by a lack of this open-mindedness, shown occasionally by architects but more often by owners. Don't make up your mind long in advance of the purchase of your property as to the kind of house you purpose to build. Or if, because of the possession by your family of a valuable set of Colonial furniture, you would deem it best to have a Colonial or Georgian house, let that fact dominate you in your search for property. If you have a level site well back from the main road with stately elms and oaks to serve as background for the house, you do not want picturesque architecture. Above all else you should choose a style that suggests dignity and repose. If, on the other hand, your property has a wild character and the ground is irregular, with hills and valleys, rock and ridges, and an assortment of medium size trees, it is possible that picturesque architecture with gables, turrets, dormers, etc., may be the only type that will seem appropriate to the setting. If you approach this irregular site with a determination to fit to it the formal house which has been the ideal of your imagination for years, you will only create a condition that will render a good solution impossible. Set aside your preconception and enter enthusiastically upon the labor of evolving, with your architect, a house that fits so truly its environment that it shall seem the one thing that was needed to produce a unified composition.

Owing to a very general inability to picture in the imagination the type of house that will fit a difficult site, it will be found that such properties are held at lower figures than those requiring less imagination. This is a point very little understood by the public. The writer has in mind a house which was planned to secure two noble panoramic views so related to the site as to make necessary a floor plan having a peculiar angle greater than ninety degrees. While the house was being framed the visiting neighbors passed summary judgment upon the architect (who was also owner) and came to the definite conclusion that he was crazy. Why? Because a house was being erected which was unlike any these neighbors had ever seen. When it was finished, and large plate glass windows framed the two superb views, the neighbors were honest enough to take their hats off to the architect who dared to depart from tradition and plan with regard to the local conditions. This illustrates the point, namely, that in any problem where there is a little *more* than a flat suburban lot to deal with, and views, grades, trees, etc., are important parts of the governing conditions, it would be folly to approach the problem with fixed notions as to the style of the architecture.



One of the most expensive ways of decorating a wall is with molded plaster paneling hung with figured silk



For a dining-room an effective but expensive wall treatment is in white painted wainscoting below plaster paneling

The Available Wall Coverings

A ROUND-UP OF THE MATERIALS AND METHODS THAT MAY BE EMPLOYED TO SECURE EFFECTIVE WALL TREATMENT—SUGGESTIONS AS TO THE PROPER PLACE FOR EACH AND THE COMPARATIVE COSTS

BY MARGARET GREENLEAF

IT is only in very recent years that there has been any real variety in the materials and methods of treating the interior walls of the house. When one thought of wall treatment the one material that came to his mind was wall paper, and perhaps this state of things is even now rather general because of a lack of knowledge on the part of home-makers regarding the many other available materials. There are so many new wall coverings that enable us to secure distinctive effects with our rooms that it seems well worth while to set them down here with a word or two regarding the character, the proper place and the cost of each.

Frequently it is found desirable to leave the side walls uncovered for the first year in a new house, as there are few buildings which do not settle to some extent and this of course affects the

plaster more or less disastrously. Where it is the intention to have the walls left unpapered, the sand-finish or rough plaster is advised. This may be coated with water color washes, such as kalsomine, etc., or painted in oil colors. However, if paper is to be applied at a later date the rough plaster does not present a good surface for this treatment, so that smooth plaster is advised. The effect of this is less pleasing than where the surface has a rough texture, but in any case, as temporary treatment, it is better tinted than leaving the barren coldness of white walls.

It is undoubtedly true that the charm of the unfigured wall makes a strong appeal to many people, and as supplying easily reconciled backgrounds, and permitting much latitude of choice in draperies, rugs and upholstery, there is much to be said in



In this \$1000 bungalow the upright boards of the walls were merely battened inside and out between the studs, then stained



It is hard to find a more sumptuous wall treatment than high wainscoting, but it is expensive, particularly with the modeled plaster



Until recent years wall paper was almost the only common covering. This small-figured pattern seems particularly effective in the bedroom



This wall covering of prepared canvas with a raised thread lends itself well to stenciling

favor of it. If, however, even temporarily, wall covering is desired there are inexpensive papers on the market from which—if one looks long and carefully—a selection may be made that is good both in color and design, though this is not an easy task. Unfortunately most of the cheaper domestic papers are still very inartistic in pattern and crude in color.

It is not, however, intended in this article to deal at length with wall papers, but rather with tinted and painted walls, and those covered with fabrics and other materials.

Where the walls are sand-finished or rough, the ceiling, down to the picture rail, should be smooth in surface. The slight contrast of texture this gives is agreeable, and, besides, the smooth surface is less apt to catch and hold the particles of dust which drift upward.

When the color for the side walls has been determined, the mixed color with which it will be finished should be tried out before it is applied, to insure the correct shade, and thus save much disappointment. This rule should apply equally to cases where the ready-mixed color is used, or where the painter prepares it. Some of the water color tinting materials do not require

a coat of size or glue, but in most cases this is necessary, and when trying out the sample to obtain the finished effect, the glue should be added to the mixture of whiting and powdered color, which should show while moist a much deeper shade than is desired when it is dried, as it comes out much lighter in color. A good plan is to apply the mixed color to a piece of sandpaper or rough shingle. To hasten the drying process this may be held over artificial heat. When the right color is secured the sample should be carefully retained as a working guide.

If oil paint is to be used it is particularly desirable to finish it with a dull surface. This may be procured by mixing a quantity of turpentine with the last coat. It is possible to purchase such a finish for walls in oil paint ready-mixed, and a wide selection of good colors and delicate tints is offered. This paint is so mixed as to give a perfectly dull surface which is washable. Walls treated in this way may be decorated by an applied stencil design used as a frieze, or forming a paneled decoration about the room.

An advantage that the water color tint holds over the oil finish lies in the small first cost, the material being very inexpensive, and also in the ease with which it can be applied. There is one water color finish which is particularly liked because of its sanitary qualities, and also because of the fact that it may be obtained ready-mixed in some excellent colors.

There are a number of delightful textiles offered in wall coverings. These have in a measure followed the sized burlap which pioneered in this field, and which is yet used largely under its own or other titles. Indeed, the many fabrics of coarse weave now so much in vogue bear close relation to the burlap. A few years ago, only strong reds, greens, and yellows, with an occasional muddy brown, were obtainable in burlap. Now the range of colors is great and there are many tones and shades of the same colors offered, so that these fabrics can be fitted to almost any color scheme.

Japanese grass cloth is a most beautiful and effective wall covering. It has a soft satin-like sheen which is highly pleasing. The slight irregularity of its weave is also a great point in its favor, although this does not always appeal at once to the amateur. All shades of tan, gray, golden brown, yellow, soft dull reds, and blues, with an occasional green, are found in this delightful wall material. It is not wise, however, to allow an inexperienced



Japanese grass cloth is to be had in a number of harmonious colors and it makes a splendid background for pictures

workman to put this in place unless he can be depended upon to follow carefully the directions which accompany each roll of the grass cloth. In hanging this, the same paste can be used as that prepared for wall paper, but it must be applied to the side wall, and not to the back of the grass cloth, as in the latter case it is likely to blister.

Where a paneled upper third is used, as in one of the illustrations, strips of wood like the standing woodwork are set at 36-inch intervals, thus allowing each strip to cover the joining of the grass cloth. This treatment greatly simplifies putting the grass cloth in place. Frequently when there is no wainscot of wood, the lower wall is covered with grass cloth, canvas or burlap and 3-inch strips of the wood trim are set at 18-inch intervals about the room, extending from the baseboard to a height varying from 5½ to 7 feet, as the proportions of the room may require. A plate-rail or heavy mold should cap these paneled strips and the effect is handsome and dignified.

Japanese grass cloth sells in plain colors for 85 cents a square yard. It comes in rolls of eight yards, or may be purchased by the yard. This is much more expensive than the burlap, canvas, etc., which retail from 45 cents to 60 cents a square yard.

Where a metallic effect appears on these the cost is a trifle higher, and in libraries, dining-rooms and certain types of living-rooms, such wall covering is suitable and harmonizes well with the dark woodwork. The metallic effect is very slight, in some lights hardly discernible.

In a dining-room where the woodwork, including a 5½-foot wainscot, is of ash, stained a greenish brown, dull green burlap with a slight effect of gold upon it gives a very stunning upper wall. The ceiling should be treated with a *cafe-au-lait* wash, and the window draperies repeat the tone of the ceiling. In this room either oak or mahogany will be found to harmonize with this background.

Among the many prepared canvases there is one showing an irregular surface with a raised thread. The line of colors offered in this material is particularly interesting. The weave of the fabric is firm and it may be used to cover the entire wall or combined with paper or plain tint. It also lends itself well to stenciled effects. Any of the burlaps or canvases, when once in place, if properly put on may be retained indefinitely; in changing the color scheme of the room, the walls may be treated with water color or oil paint.

The advantage of canvas-covered walls over rough plaster is that the wall surface remains unbroken, whereas the rough plaster mars readily and any break or spot upon its surface means that the entire wall must be retinted or the joining of the new color would show.

For bathrooms, kitchens, and the service portion of the house there is a material which is practical and very satisfactory where a wall covering seems desirable. This product is very like oil-cloth, and in a tile effect makes a neat and attractive wall. It may be purchased also in plain tints. It is thoroughly washable and serviceable. It comes in rolls of 12 yards and is 47 inches in width—equal to four rolls of wall paper. This is frequently used to cover ceilings which are in bad condition. It makes a perfect butt job and shows fewer seams than some other materials, while its cost is comparatively low. The material takes paint well or paper may be applied to it.

In many houses of the bungalow type, ceiled walls or walls of tongued and grooved boards are used. These can be so treated as to be characteristic and interesting. If the studding is exposed the effect is more pleasing. The panels between the studding should be stained some desirable tone, and the ceiling above given a light shade or else left in the natural color of the wood, finished with a semi-gloss varnish. The side walls should show a finish entirely without gloss. The beams and studding could be stained a darker shade, harmonizing and contrasting agreeably with the side wall and ceiling colors.

If the height of the room permits it, a very good effect is



The plain wall, finished with water color or flat oil paint, has a strong appeal to a great many people

obtained by setting a shelf about 18 or 20 inches from the ceiling angle. The space between this shelf and the ceiling angle and between the studding, may be filled with some figured material, Chinese or Japanese cotton crepe, or any print of strong decorative design, may be used. Where for any reason it seems desirable to add to the thickness of the walls and obtain a plain surface, there are materials manufactured which are very serviceable for this. Made from fibers of wood and also from a plaster composition, these products are strong and durable, yet light in weight and easily set in place, and may be covered with paper or painted as advised for rough plaster walls.

Where a high wainscot is used in a room the treatment of the bit of wall exposed above and extending to the ceiling line is important in the scheme of decoration. Very beautiful effects are secured by using a tapestry fabric. This material is made to reproduce some of the most beautiful and authentic old Flemish, French and Italian designs in rich soft colors. If the room under consideration will have door curtains, furniture upholstery and rugs of pronounced color and design, it is a good plan to finish the upper wall in plain color, either painting or using grass cloth or canvas or some one of the fabrics described. This should be slightly deeper in tone than the ceiling color, so that the latter will take its rightful place and not appear heavy.



An interesting "upper third" treatment with woodwork strips covering the joints of the fabric and forming a cornice line



A very old mirror in a Salem collection



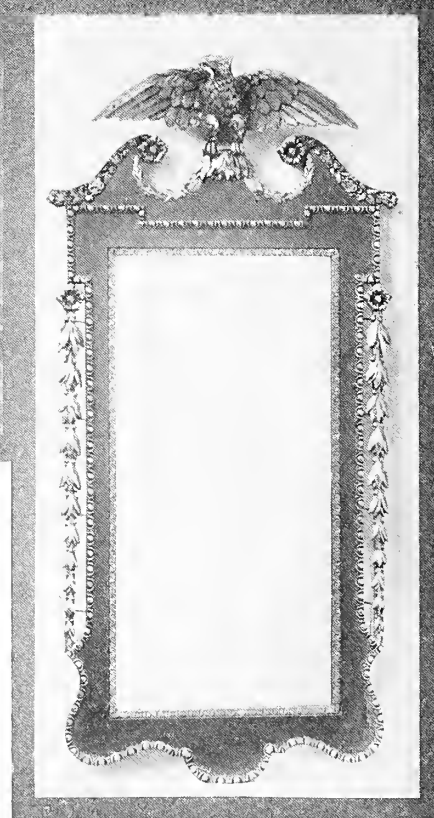
Perhaps the most useful and decorative of the old mirrors are those of the three-panel type to go over mantels

Old Looking-glasses

THE MIRROR'S EVOLUTION—COMPARATIVELY
MODERN TYPES AND THEIR CHARACTERISTICS

BY MARY H. NORTHEND

Photographs by the author



A splendid example of the Chippendale type

THE origin of the mirror is a secret which will probably remain forever shrouded in uncertainty, but its history, as far as it can be traced, is most interesting to the student of antiques. Few people at the present day realize how ancient an accessory the mirror is, yet it is a fact that rude reflectors, made to serve the same purpose as the modern looking-glass, were used in the countries of Southern Europe and Asia at least three hundred years before the commencement of the Christian Era.

The earliest mirrors varied somewhat in shape and the material of which they were made, although metal of some sort was almost invariably used. According to historians, mirrors fashioned from a composite metal containing a large percentage of copper were known to the ancient Egyptians. Among the Chinese, small mirrors of polished iron and bronze are said to have been in use several centuries before Christ. Originally they seem to have been worn as ornaments, fastened to the girdle by means of a cord attached to a small knob or handle on the mirror.

As civilization progressed, other methods of mirror making were discovered. Ancient historians mention the adaptation of silver for this purpose and, if we may believe the accounts given by Pliny, one of the important industries carried on at Rome during the days of the early emperors was the manufacture of these mirrors, which became extremely common.

Slabs of polished stone inserted as wall panels and intended to reflect passing objects were also mentioned by the same writer. For these mirrors, obsidian, a dark stone resembling black glass, was frequently used, although there were various other stones which sometimes served the same purpose. It is thought that the use of obsidian may have suggested the idea of making mirrors of glass and that possibly the experiment was tried at the famous glass works of Sidon.

Little seems to have been known of glass mirrors previous to the thirteenth century, however, and even by the writers of that day they were very rarely mentioned. During the next hundred years metal mirrors still remained popular, although a very few made of glass backed with lead were introduced into France. It was not until the sixteenth century that any marked advance had

been made in mirror making, but at that time the Germans began to manufacture what were later known as *ochsenaugen*, or ox eyes. These were small mirrors cut from a blown glass globe, the inner surface of which had been coated while still hot with a certain metallic mixture. Their queer name was the more appropriate because of their characteristic mounting on a circle of painted wood with a very wide margin around the edge.

In the meantime the Venetians had discovered a method of coating plates of glass with an amalgam of tinfoil and mercury. The secret of this process was carefully guarded by the government and so great a crime was its disclosure considered that if a workman was suspected of having left the country with that intention his remaining relatives were immediately imprisoned and subsequently put to death in case he refused to return. So for over a century practically every plate-glass mirror in existence came from Italy.

Still, in spite of all precautions, the secret eventually leaked out, and about the year 1670 the Venetian method of mirror making was introduced in Lambeth by an Englishman. As the labor of coating glass in this way proved very unhealthy for the workmen, on account of the fumes of the mercury, chemists both in England and on the Continent spent much time in experimenting with various methods. Several processes were patented and used to some extent, but the mirrors thus produced were, as a rule, inferior to those made in the Venetian way. Accordingly the early amalgamation method, improved in some respects, but essentially the same, was most commonly used and is still followed at the present day.

The introduction of glass mirrors naturally gave rise to a new industry, namely, the making of mirror frames. In this occupation cabinetmakers found a new vent for their skill, since by far the larger number of frames were of wood. There were, of course, exceptions to this rule, and odd conceits, such as a frame of glass fitted together at the joints with gilt molding, were occasionally made. But the different styles were usually characteristic of certain periods or designers, so that it is upon the frame rather than upon the glass itself that one must now rely to distinguish



A "Constitution" mirror resting on "lookeing-glasse nobbs"

A type of the late Colonial looking-glasses dating back to about 1810

An example of the earlier of two main Colonial types

One of the more modern types of the old mirrors

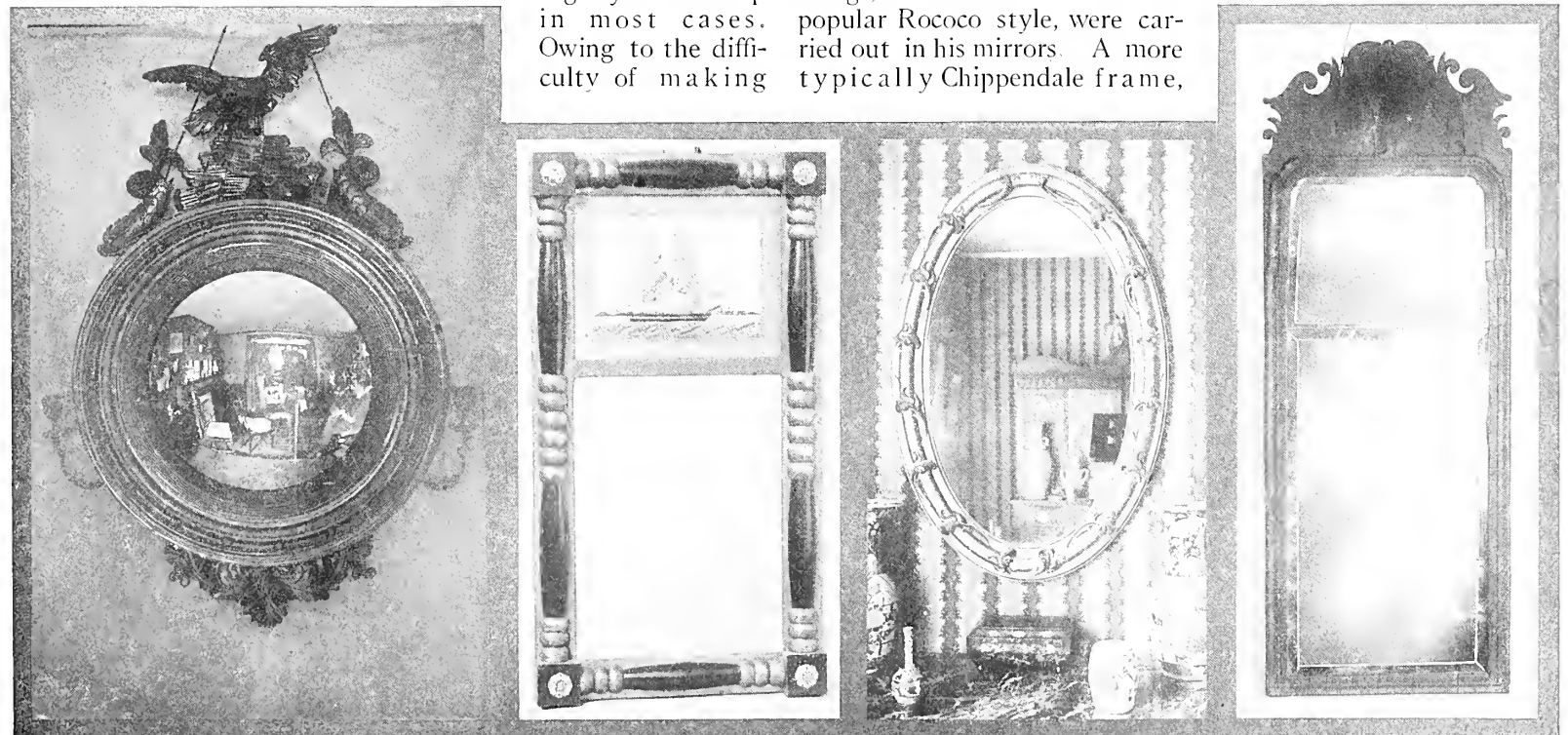
valuable old mirrors and to estimate the date of their manufacture with any degree of accuracy.

The very earliest distinct type of looking-glasses was that of the first quarter of the eighteenth century, during the time of Queen Anne and George I. of England. The simple wooden frames characteristic of this period gave little hint of the extravagance of decoration that was soon to follow, for, save for the occasional use of gilded wooden figures at the sides or a squat urn at the top, ornaments were rarely found. The flat frames were usually veneered with walnut or mahogany and their beauty lay in the graceful curves of the top and the natural grain of the wood.

The glass was generally outlined with a shallow beveling about an inch wide, which followed the shape of the frame, curving slightly at the top in most cases. Owing to the difficulty of making

large plates of glass, or else that the small pieces might not be wasted, many of the mirrors of the Queen Anne period were composed of two sections, arranged so that one plate of glass overlapped the other. A somewhat later method of joining these parts was by means of a strip of narrow gilt molding. The former method may be seen in an old mirror of the Queen Anne type now in the possession of Mrs. David Kimball of Salem, Massachusetts.

Mirrors of Chippendale's designing constitute the next class of importance. These range in date from about 1750 to 1780 and include a variety of styles employed by that versatile furniture maker. Intricate Chinese designs, showing a wonderful interweaving of birds, flowers, pagodas, animals and even human beings, as well as some in the popular Rococo style, were carried out in his mirrors. A more typically Chippendale frame,



A girandole which, having convex glass, was ornamental rather than useful

A late type had a painted ship in the upper panel

A highly prized old oval mirror in an acanthus leaf design

A mahogany veneered mirror of the Queen Anne type

however, was one of wood with the base cut in graceful curves, while a broken arch, on which perched a gilded eagle with outspread wings, surmounted the top. Gilt rosettes, flowers, and ornaments strung on wire at the sides, were the usual decorations characteristic of this type.

By the year 1780 American mirror manufacturers had evolved a style peculiarly their own, and glasses belonging to this class were known as "Constitution" mirrors. The designs of the frames themselves were not unusual, but the note of originality lay in the decoration of the top. This was an American eagle, the newly chosen emblem of the republic, and it was usually executed in wood or plaster, gilded.

A good example of the early type of "Constitution" mirrors may be seen in an heirloom now cherished in a house at Salem, Massachusetts. In marked contrast with this simple glass is a beautiful gilt mirror which is highly prized by its owner, Mrs. A. A. Lord, of Newton, Massachusetts. That it belongs to the "Constitution" variety is evident from the eagle which surmounts it, but the overhanging cornice marks it as a mirror of later date, probably made early in the nineteenth century. An added interest is attached to this handsome glass because of its historical associations, for its



Another "Constitution" mirror having slender fluted columns at the sides

ing cornice, which is fluted column.

original owner was Henry Knox, the brilliant Revolutionary general and Washington's most intimate friend.

During the last half of the eighteenth century, mirrors showed a much greater variety in shape and decoration than had been formerly displayed. Square and oval frames were frequently used and medallions and French bowknot designs were favorite forms of ornamentation.

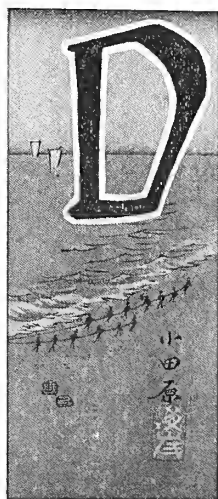
Two splendid specimens of the more usual type of mantel mirrors, found after the year 1760, and retaining their popularity well into the nineteenth century, may be seen in the Osgood collection at Salem, Massachusetts. These, in common with most mantel mirrors of that period, are composed of three plates of glass uniform in height, but varying in length. In the older of these two mirrors the shorter glasses at either end are separated from the long central plate by flaming torches. A similar device is shown in the urn which surmounts the broken arch at the top, while garlands of laurel define the graceful outline of the frame. The frame of the other mirror is somewhat less elaborate in design and shows the overhanging cornice, which is supported at either end by a slender

(To be continued)

Japanese Stencils

AN INGENIOUS TYPE OF APPARATUS FOR THE DECORATION OF FABRICS, WALLS AND SCREENS—A STENCIL THAT HAS NOT THE USUAL LIMITATIONS OF PATTERN

BY LOUISE SHRIMPTON



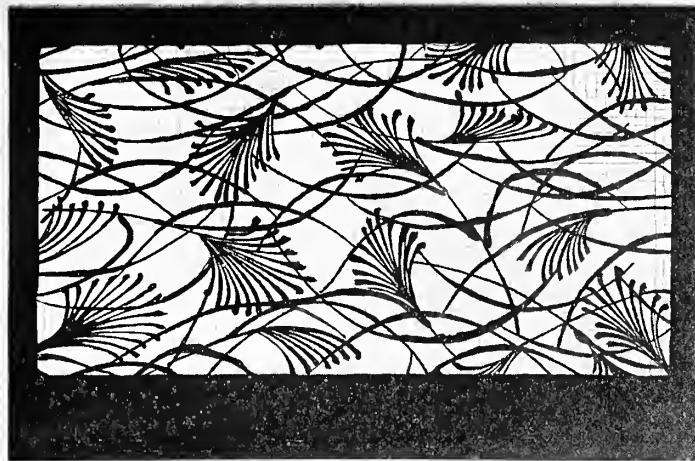
URING recent months importers of Japanese prints are adding stencils to their collections. These stencils are creating great interest among arts-and-crafts workers in this country as well as in France and Germany. They are from fifty to one hundred years old belonging to the period when the best prints were produced. Though many of them show signs of service, their beauty is unimpaired, and they can be used in many practical ways, or, if considered as an additional opportunity to study the fast vanishing art of old Japan, they are invaluable to the student. It is probable that we owe these stencils, as well as many other things Japanese, to the increasing eagerness of modern Japan to grasp western ideas of civilization and of dress,

and to their consequent neglect of old customs. These stencils, in use for many years in decorating fabrics, walls and screens, are now for sale in this country for prices ranging from a few cents to four or five dollars. One importer has recently brought in four thousand of these curious and beautiful working patterns, which seem to bear a peculiarly intimate relation to the life of their former owners.

The stencils have a fragile appearance, but are in reality

quite strong. They are cut from thin black paper on which the required design has been drawn. Two thicknesses of this paper are placed together and the stencil is cut through both at once, the Japanese craftsman pushing his knife from him instead of drawing it towards him in the method ordinarily used. After the pattern is cut the two sheets are separated, and a network of hair or of fine wire is placed between them. The two sheets are then glued together with such precision that they appear to be one. The finished product is a marvel of dexterous craftsmanship. An extremely delicate pattern can be used, as support is given to it by the network, and a much freer treatment is therefore possible than in the western methods of stenciling, where "ties" or "bridges" in the stencil pattern itself are a necessity. The fine network of hair or wire is of course not visible in the finished stencil. The Japanese craftsman has apparently as great facility with the knife as with the brush, and the more intricate designs show marvelous knife technique.

The patterns of the stencils range from the simplest spot effects to the most complicated designs. Birds, flowers and trees are used as motives, and many of the simpler designs symbolize rain, snow, clouds and other manifestations of Nature. The stencil showing wild geese flying through pine trees is especially striking and decorative in effect. It could scarcely be executed in a western stencil, as its delicate lines have practically no support except the hair network. One large stencil, suitable for the panels



The Japanese stencil's great advantage lies in the network of fine wires or hair, making unnecessary the usual bridges



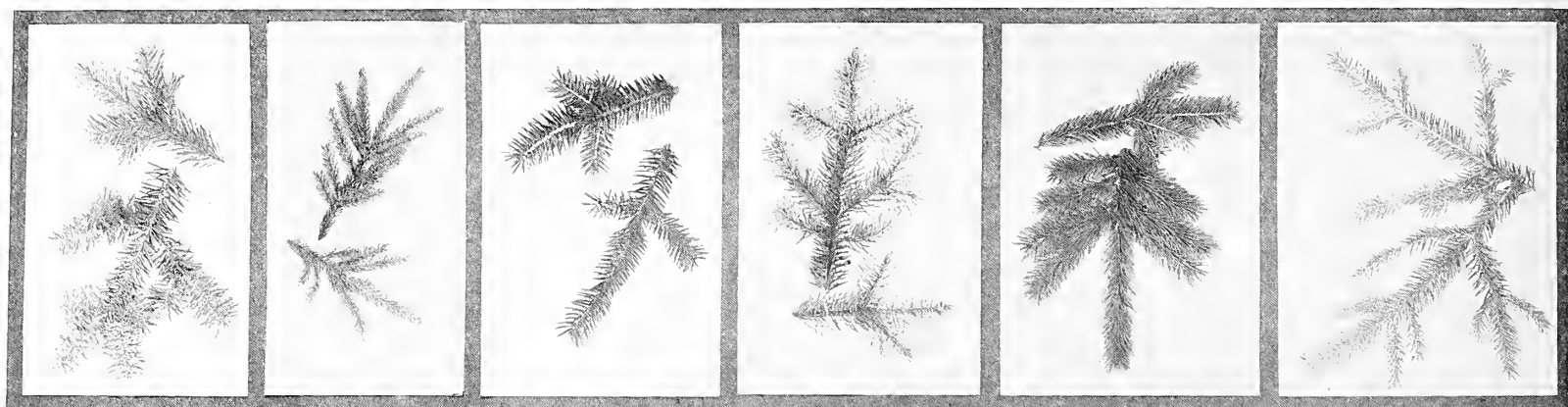
A stencil showing a decorative design of fern fronds. The cost ranges from a few cents to \$4 or \$5

of a screen, has for its motive the crest of a wave curling backwards, with foam dashing around it. The slender shoots of the bamboo are a frequent inspiration, as their long lines lend themselves well to stencil effects. The fern frond design is another that possesses special interest. It is among the oldest, and the network is damaged by time and use. The delicate interlaced pattern with a leaf as motive is another fine specimen, and has the amazing inevitableness of line and spot that the Japanese know how to secure. The simpler patterns contain, perhaps, a group of circular forms that represent snow crystals to the initiated Japanese eye;

or a cloud pattern; or a combination of squares or plaids. In addition to their historical and intrinsic interest these stencils are being used for the decoration of curtains, portières, table-covers and other fabrics. Some of the stencils are themselves used as window decorations. The light shining through the open spaces of the pattern gives an unusual and striking effect. Others are used as wall pictures. Stenciled on fabrics or used as decorative features in themselves, they are suggestive of the perfection attained by a people evolutionally centuries younger than ourselves, but considered by many craftsmen to be our peers in art.



This design of wild geese flying through pine trees is one of the most decorative of the Japanese stencils



Douglas Spruce

Black Spruce

Tiger's Tail Spruce

Colorado Blue Spruce

Engelmann's Spruce

Norway Spruce

All the Firs and Spruces

THE DISTINGUISHING TRAITS OF THESE MEMBERS OF THE EVERGREEN FAMILY—HOW TO RECOGNIZE THE DIFFERENT KINDS AND WHERE TO USE THEM IN LANDSCAPE WORK

BY JOHN NOYES

Photographs by the author and others

A CHILD'S definition of a fir tree was, "A tree that is furry,"—a definition that many an older person might give and it is not an inappropriate one.

Nature has endowed our so-called "fir trees" with a very generous mantle of fur, furnishing protection, not only to the tree itself, but to you and me, who would suffer from eye starvation but for the precious fresh greenness which the fir trees and their sister evergreens give to us throughout the year.

Among the best of our evergreens are our fir trees. Their strong and rugged pyramidal forms present an appearance of life and warmth in the cold months, and a delightful coolness and restfulness in the warm months. Though frequently used in parks and some of the large estates, they are but too little used nowadays in group plantings, a fact that interested people are deploring throughout the country. For formal effects, specimen trees, windbreaks and hedges they are unsurpassed, and for border and building groups they are almost a necessity. As single specimens near buildings of classical architecture, they are excellent, giving an agreeable contrast of vertical and horizontal lines, but from the very repetition of vertical lines when placed near buildings of that tendency they are not so successful.

Just at this time the fir trees are the more noticeable because of their use as Christmas trees. If you are in a position to choose and chop your own, now is a good time to see if you can identify your choice. If you are robbed of that pleasure by the limiting walls of a city, learn to pick out and purchase a true fir or a spruce in preference to a hemlock. You will find

them much more satisfactory and "Christmasy" looking. The everyday use of the term "fir trees" includes the true firs and the spruces. These two types of trees, though quite similar in general appearance and outline, are readily told apart on closer inspection. The hemlock, though more closely related to the true fir than the spruce, is seldom considered a fir tree, or confused with the other two. It does not have that "furry" look characteristic of the others.

The spruces and firs can readily be told apart at all times of the year. Their persistent foliage makes them much more recognizable than the deciduous trees, some of which are very difficult to distinguish when in a leafless condition. From the leaves or needles and bark alone they can be told in all seasons, and the flowers in spring and the cones in the summer make their identification still easier. Let us compare some of their different characteristics directly in the table at the foot of the next page.

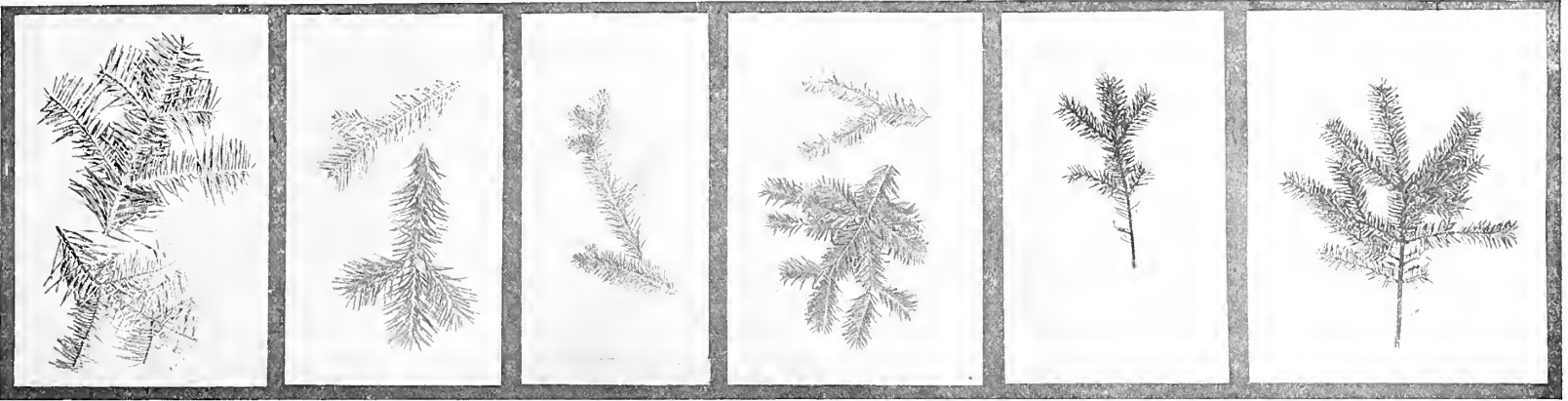
The hemlock has flattened leaves (with short stalks), arranged in spirals (and in two ranks), on the branch, and has hanging cones. Thus in many respects it is similar to both the spruce and fir, and from this very mixture of similarities is easily distinguishable.

Our best known and most successful fir trees are the Norway, the White, Engelmann's, the Black, the Red, the Colorado and the Tiger's Tail spruces, the Douglas spruce, and the White, Nordmann's, the Cilician, and the Balsam firs.

Easily the most popular spruce in cultivation is the Norway. A native of Europe, it may be truly called a thorough American citizen from the readiness with which it has adapted itself



The Colorado Blue Spruce is a popular one for lawn grouping



White Fir

Nordmann's Fir

Balsam Fir

Cilician Fir

White Spruce

Red Spruce

to four conditions, even volunteering seedlings from its own growth in many places. Its popularity is due to its rapid growth and attractive graceful habit. It is one of the best fir trees for close planting and is used a great deal for shelters and wind-breaks as well as in hedges.

It rarely attains a height of over fifty feet in this country. Possessing that characteristic prevalent in so many of the spruces, it loses its beauty after about thirty years of growth, becoming thin and ragged. The reddish-brown older bark and the brown cones about six inches long, the dark shining needles about three-fourths of an inch long, and the purple flowers, identify the Norway spruce.

Engelmann's and the White spruce both deliver a strong aromatic odor when bruised. The former, a native of our Western States and the Cascade mountains, is valued highly here in the East as a specimen tree and for group planting, being of very



It is from these fir swamps that most of our Christmas trees are harvested. The Balsam Fir and the Red and Black Spruces are the favorites for Christmas trees

vigorous growth and enduring the cold better than any other spruce. The White is also a successful ornamental tree, and, being a native of our Eastern States, is familiar to all forest lovers.

The White spruce is characterized by the curved needles with pointed hardened tips of a bluish-green color and growing to a length of three-fourths of an inch; by the reddish or yellowish flowers, and by the shining light-brown cones, about two inches in length. Engelmann's has practically the same characteristics but can be identified from the White by its purple flowers, by the longer and more flexible

needles, by the pale yellowish bark, as contrasted with the brownish-gray bark of the White, and by the greater compactness of form.

Two indispensable natives are our Black and Red spruces.

(Continued on page x)

FIR AND SPRUCE CHARACTERISTICS

	SPRUCES	TRUE FIRS
Form	Tall and pyramidal.	Tall and pyramidal.
Wood	Soft and pale.	Pale and brittle.
Bark	Thin and sealy.	Smooth, pale and thin on young trees, thick and furrowed in old age.
Leaves or Needles	Growing from all sides and arranged in spirals on the branch—four-angled in shape, connected by a short stalk to a prominent cushion on the branch (this cushion gives the branch a rough ridged appearance, made more so by the short stalks left behind after the leaves have fallen).	Usually flattened above—in some cases arranged in two ranks along the sides of the branch; in others growing from all sides—they grow directly out from the branch itself and on falling expose a leaf scar flush with the bark, which is usually quite smooth and clear.
Flowers	Of two kinds: those finally becoming the cones, and the pollen-bearing flowers, and growing from the axils of the leaves and from the ends of the branches.	Two kinds as in the spruce, and growing from the axils of the leaves.
Cones	Hanging cones growing above the upper half of the tree.	Erect cones growing on the upper side of the branches—usually clustered on the upper half of the tree.



The Norway Spruce is easily the most popular spruce in cultivation



A Douglas Spruce combines flat-topped fir leaves with the pendulous spruce cones

Inside the House



Edited
by
Margaret
Greenleaf

Miss Greenleaf will gladly answer queries pertaining to individual problems of interior decoration and furnishing. When an immediate reply is desired, please enclose a self-addressed stamped envelope

Ivory White Enamel

I HAVE noticed that this department advises ivory white enamel for the woodwork in Colonial houses. My contractor insists upon using what he calls *pure* white, and what I call *blue* white, in my home, built after the Colonial style. As I wish my walls for the first floor to be in two shades of tan, the so-called pure white will be very ugly with this, according to my ideas. Please tell me where I can get a mixed ivory white enamel of such tone as you would recommend. I feel sure it can be found.

You are quite right in objecting to the blue-white enamel as it is cold and unpleasant and very difficult to reconcile with any wall treatment.

We have had sample panels sent to you, finished with an ivory white enamel which in tone is as perfect as the material is durable, and with these the address of the firm from whom you can obtain the enamel.

It is possible to use a pure white enamel as the ground for almost any tone a wall treatment may call for by mixing a small quantity of pure color ground in Japan with the white, adding the smallest particles of the color at a time until the right tint is reached. However, in most Colonial interiors the ivory white tone will be found satisfactory.

Lighting Fixtures

I AM writing to ask if HOUSE AND GARDEN will help me further in planning the interior of my new house. I have profited largely by your advice in the past and now would be glad if you would help me in the selection of fixtures for my living-room and hall. These, as my plan will show you, open practically together. There are three lighting places indicated between the beams in the

living-room. I do not want anything very expensive, but something artistic and suited to the style of the room. The woodwork is ivory white enamel and mahogany in combination, as you have recommended.

We would suggest the type of fixture shown in the illustration as the solution of your difficulty. This is entirely simple but artistic and elegant in line. The single light is intended for the hall. The groups of three might be used in the spaces you indicate. The brass may be given the smoked finish which resembles Japanese bronze and which you will find harmonious with any



A suggestion for the living-room lighting fixtures, to be hung in between the beams of the ceiling

decorative scheme you may be using. These are not particularly expensive.

Lamps for the Library

I AM anxious to have some artistic lamps in my country house. The house will be lighted wholly by lamps and candles. What would you suggest over a large library table? Also, is it possible to have hanging lamps which are at all decorative?

There are many beautiful reading lamps offered in the shops, differing greatly in price as well as in design. If you could give us some idea of the type of room in which they will be used we could advise you more practically.

If the rooms have Colonial lines and fittings, crystal or brass lamps, the fount supported on a column standard, would be correct. On such a lamp a half-barrel shade of fluted silk, trimmed with a narrow fringe, would look well. This shade should be made from silk showing a color which appears elsewhere in the room. Very beautiful lamps are now made from carved and gilded wood. These, however, are more costly than the ones previously mentioned. Bracket lamps are better than any hanging lamp, as the lighting from the side wall is more attractive than a central light, unless it be particularly desired over a dining-table. Shades similar to those described for the standard lamp may be used on the bracket lamps. These lamps may be of bronze or brass, or of the carved and gilded wood; the bracket attaches directly to the wall.

Rugs for a Library

WE are furnishing our first home and are very desirous of making it perfect. I have much beautiful dark oak furniture for

my library, and in the other rooms I will use mahogany. The wood trim is very deep ivory, almost brown in the shadows, and simple in detail, so I hope that you will feel dark oak will look well with it. I want some effect in golden-yellow, bronze and old blue for the wall covering. The bookshelves extend almost entirely around the room to the height of 6 feet. My real problem in this room is the floor covering. I particularly want Oriental rugs, but fear they are too costly for us to purchase at present, as we have but \$500 to put in the floor covering in this room. The room is 16 x 18 ft. I realize that an old Chinese rug would be most satisfying in this room, but I know that such rugs would be quite beyond me. What would you suggest? In the hall from which the library opens, the walls are treated with dull blue grass cloth, and I hope to find an Oriental runner showing some old blue, dull rose, and other tones.

One of the largest importing houses in New York has this fall shown some very unusual effects in Turkish rugs. The designs of these rugs are suggestive of the Mahal, though the weave is closer and finer, and the pile deeper; however, the color in these rugs is their chief recommendation. They show dull beautiful browns, dull blues and tawny yellows; in fact, the coloring is highly suggestive of the Chinese rugs, but in price they differ greatly, as such a rug as we have described can be purchased in about 11 x 14 feet size for \$400. Such runners as you describe can readily be picked up. If you will send the dimensions of your hall we will be glad to supply you with prices, addresses, etc.

We are sending under separate cover some samples of wall coverings which we feel will interest you. One of these corresponds closely with the description you give in your letter of the paper you would like to use.

Wood Boxes

HAVING recently moved to a southern climate I find myself quite without ideas regarding the appurtenances of a real fireplace, as my past experiences have been



Among the many arrangements for holding wood logs at the side of the fireplace are these receptacles in repoussé brass

confined to gas logs and steam heaters. How does one take care of wood for daily use in the open fireplace? In many of the homes of my neighbors I see it piled on the hearth, but this does not appeal to me, and I would be glad of suggestions from HOUSE AND GARDEN.

We are pleased to publish some illustrations of various styles of receptacles to hold firewood. These articles are in repoussé brass and are given the delightful finish known as "fire bronze." It is possible to have these same shapes made with less ornament, the body of the holder to be of plain beaten brass with claw feet; this is especially attractive. There are also excellent wood boxes, which, used in a room fitted with heavy oak furnishings, would be decorative and effective.

A Harmonious Color Scheme

COLOR plays the most important part in the successful furnishing of the home, and the first impression of a room usually depends upon the walls. If these are well chosen, it is easy to make everything else harmonize.

There are special lines which govern the application of color. It should be chosen with reference to the quantity and quality of light which pervades the room. The number, size, and position of the windows will greatly affect the intensity of color to be used. Therefore, it is necessary to consider all colors, both in a strong light and in shadow. Artificial light tends to darken a room. It is well to have the strongest color in the room on the floor. The ceilings in all cases must be lighter in tone than the walls, so as to give reflection of light.

Some rooms give a feeling of welcome while others give a feeling of homesickness.

One of the pleasantest rooms I know is full of color harmonies, and yet the home feeling is the strongest impression one receives on entering the room. Before the room was furnished, it was distinctly commonplace, but a thorough understanding of harmony and proportion have made it into a really livable room.

It is long and narrow, with a door opening into the hall on one side, one window on the front of the house, with two windows on the side. The rear end of the room opens into the living-room.

The predominant colors are tan, green and red. The woodwork is painted a rich ivory. The wall is divided by a photograph rail. Below this is a dark green felt paper, while above it a soft Morris paper, with a tan ground, and an Indian red and green design introduces a charming color scheme.

The floor is entirely covered with an olive green filling, while on this are some

(Continued on page xii)

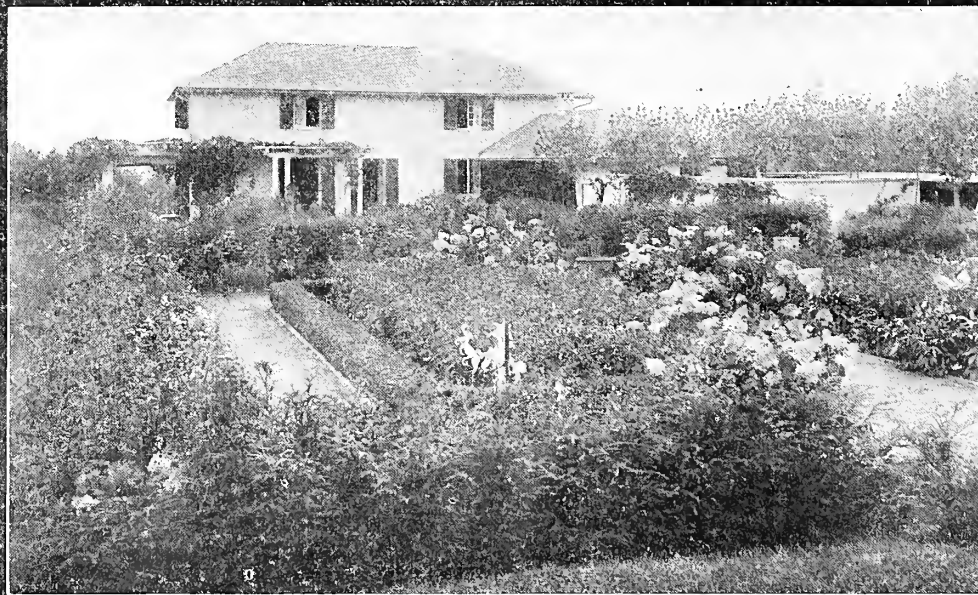


A light for the hall that would harmonize with the living-room fixture on the preceding page



This very commonplace room was redeemed by a carefully planned color scheme and appropriate hangings

Garden Suggestions and Queries



Edited
by
John
W Hall

The Editor will gladly answer queries pertaining to individual problems connected with the garden and grounds. When an immediate reply is desired, please enclose a self-addressed stamped envelope

Now is the Time to Mulch

EVERY tree, shrub and vine about the garden will be vastly benefited by a liberal mulching at this time. With what to mulch should not be a troublesome question. Foliage of all kinds has been falling, is now almost through falling, and should be raked together and applied about the trees and shrubs to prevent damage from alternate freezing and thawing of the ground. The new leaves can be held in place about the roots of plants by throwing over them a few spadefuls of coarse manure or rich earth. Besides the practical utility of the fallen and decaying foliage as a mulch, the garden will be left in a much more presentable condition when it has been gathered up.

The Swan Flower or Winter Sweet Pea

The Swan Flower (*Swainsonia galegifolia*), as easy to grow as the geranium, cannot be excelled for the house and conservatory for winter blooming. It will bloom every day in the year and has fern-like foliage. Borne on long stems and in clusters, the blossoms are shaped like those of the sweet pea and are nearly as large. They are very easily cared for, and will thrive and bloom with only ordinary attention.

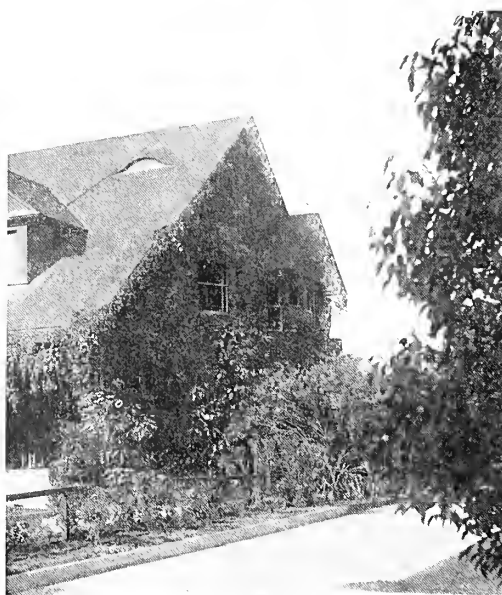
Lilies for Indoor Bloom

The best winter flowering lily is the *Lilium Harrisii*, Bermuda Lily. Vast numbers of these lilies are grown for house decorations and they are so popular because of their splendid qualities and great beauty. They are large, fragrant, and are borne in clusters of from six to eight at a time. They should bloom in ninety days from the time of planting the bulb. There is plenty of

time to get them in bloom for Easter. A six-inch pot, drained, is about right for each bulb. Use a loamy or a turfy soil, adding well rotted manure, and cover the bulb about one inch. After firming the earth about it, water freely and set in a cool place for about two weeks. That will permit the roots to start and it can then be brought to the light. The window of the living-room is a desirable location. Moderate heat, with plenty of sunshine and water will insure good results.

Tie Up Your Vines

This is the time of the year when all vines should be given assistance in the way of protection from the snows and ice formations. They should be gone over and carefully tied to some support so that they will not be broken or otherwise injured by the weight of snow and ice. If it is necessary to put up a post



Tie up your vines to prevent their being broken by the weight of winter snow and ice

or stake for support do not hesitate to do so. There are more sightly things than stakes driven up through the yard, but the unsightliness is more than compensated for by the good results.

Porch Shrubs

I HAVE, in front of my porch on both sides of the steps, a space of 6 x 2½ feet. I would like to plant in this space some nice hardy shrubbery that would look well the greater part of the year. The porch is five feet high, therefore shrubs should not grow too high. What would you suggest for this purpose? The exposure is south, large elms in front of the house twenty-five feet distant.

In queries of this sort it would be well for the readers of *HOUSE AND GARDEN* to give some hint as to the style of the architecture, in this instance whether or not the porch foundation is of frame, brick, stone, or open construction. Points of this sort very often determine the selection of certain species in place of others that might have been selected from the mere ground plan. However, it is safe to say that for both beds a selection of spireas would be thoroughly effective throughout the season—the lovely *Spiraea Thunbergii*, for instance, one of the loveliest of them all, feathery in effect, and earliest to bloom, with a fleecy mass of snow-white blossoms. Summer finds it a good background to *S. callosa alba* (white-flowered), and the *S. Bumalda*, var. *Anthony Waterer* (which bears carmine blossoms from July onward). Thus you will obtain both flower and foliage throughout the season, and autumn will find the willow-like leaves of the *S. Thunbergii* changing in color from green to golden bronze, orange and red. There are over fifty spireas known to the garden lover, but you can hardly do better than to choose the ones suggested. Then if your porch

is so designed that vines will enhance its lines, plant *Clematis paniculata* at each of the extreme ends of the porch. It grows very rapidly and produces a drift of white star-like blossoms in August. The silky seed-vessels that succeed are almost as attractive as the blossoms of the clematis itself. It is one of the best vines for a small house.

Bordering a Garden Walk.

PLEASE tell me the name of the vine usually called Traveler's Joy.

I want to make a border for a six-foot walk that runs straight through my lawn for a distance of 450 feet and have been thinking of using for the border hydrangea, phlox, iris, peonies, and Madonna lilies. Give me your opinion of the combination, and if you differ with me kindly give me the benefit of your suggestions.

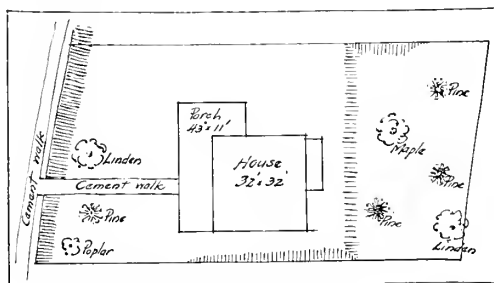
Traveler's Joy is *Clematis vitalba*, the most vigorous climber of the genus. It is known also as Old Man's Beard.

You will notice from the sketch which I am sending you direct that the plants you name grade in height very nicely from the tallest to the lowest, so that they could be admirably arranged to rise back from the pathway on either side and make a splendid show the entire length of the walk; and there is no reason why they should not be planted together and produce a very pleasing and effective display, as well as a continued succession of bloom throughout the greater part of the summer season. I would, however, make an exception in the case of the Madonna Lily; I would use another variety, such as the auratum, elegans, Krameri, speciosum, or roseum. Another suggestion is that you plant the hydrangea and phlox in the background, and then, instead of three long rows of iris, peonies, and

hardy lilies, alternate them. This is, however, largely a matter of personal taste. The hydrangea should be planted the same depth as the earth stain on the stem will show that they were growing in the nursery before being dug; the phlox should be merely covered, the peonies likewise, the iris about four inches deep, and the lilies about six inches deep. As soon as the ground begins to freeze it should be given a good covering of well rotted stable manure. In the spring apply as a fertilizer pulverized sheep manure, digging it well in the ground. The hydrangeas will need pruning, the phlox, peonies and iris should be taken up and the roots divided and replanted about every third year. The hardy lilies may possibly disappear, unless you are most successful. I am sending you a schedule indicating the distance apart they should be planted; the spacing might be extended slightly, requiring fewer plants.

Screening the Front Porch.

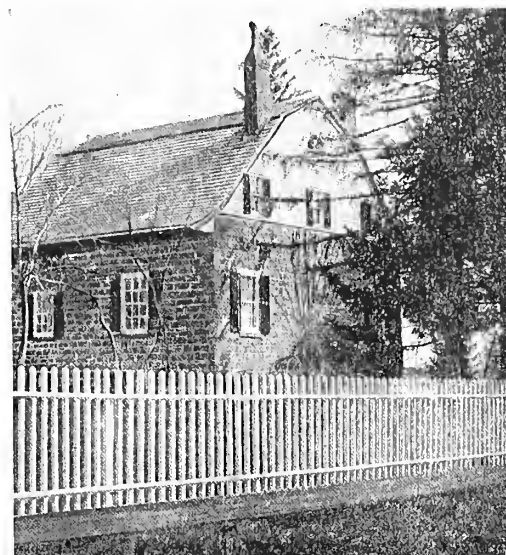
HAVING seen your writings in HOUSE AND GARDEN, I take the liberty of enclosing you herewith a sketch of my house and lot. My yard is terraced, being about



The terraces are indicated by shaded lines

three or four feet above the pavement. I would like your advice as to what kind of shrubbery to plant along the front, as it seems to me that something should be planted so as to, in a measure, break the exposed view that is given the porch from the sidewalk. I thought of moving a small spruce pine from the rear, but upon mature consideration decided not to do so, as in a few years these trees become ungainly.

What occurs to me to be the best thing to do about your front yard is to put a hedge, California privet, across the entire front. Where your entrance is from the street walk the hedge might be extended inward the distance of your steps through the terrace. By using rooted plants and setting them in double rows, the rows and plants each six inches apart, you can get a good hedge in two years time. With the terrace indicated the hedge should be kept about two and one-half feet high. While your hedge is growing you could plant some annuals that grow from two to three feet high, just back of it, and they would shield your porch during the summer months when most used.



Put your fences and gates in good repair before winter sets in

Fences and Gates

See to it that the fences and gates about the place are in proper condition before winter sets in. There can be nothing that gives a place a more unkempt, untidy appearance than fences tumbling down and gates ajar. These are things which first catch the attention of a person approaching a home and a first impression is made by the external conditions.

When to Sow Larkspur.

I HAVE read several times of late that perennial larkspur seeds should be sown in the fall in the open. Which time is better, then or in the spring?

I prefer planting perennial larkspur (*Delphinium*) seed in the open during October. Seed planted in the open in the spring hardly ever comes into bloom until the second year, while fall-planted seed should produce plants which bloom the first year. If the seeds are not planted in the fall sow in early spring indoors or in hotbeds and when the plants are about an inch high transplant to flats. About ten days before plant-out time remove the flats to the open to harden off the plants. These should bloom in July and August.

Roman Hyacinths

For early winter flowering, in the house or conservatory, there is nothing more desirable than the Roman hyacinth. They are easily grown in pots, bloom very quickly and throw up great masses of lovely flowers almost before you can get other bulbs started. While so well adapted to house culture they are quite hardy and if planted in the open ground will make an elegant display very early in the spring. It is not too late to put them in the ground south of Baltimore.



For bordering the garden walk, grade the plants selected from low to high away from the path

Transplanting Seedlings

THE soil into which seedlings are to be moved from their seed bed should be in about the same condition, as regards moisture, as the soil in which seeds are sowed—that is, as moist as a previous day's watering will make it. And the soil from which they are taken will, of course, be about the same, and will yield their roots readily, without tearing.

At this stage of the operations comes in the dibble—a very important affair which, thrust an inch or so into the earth half an inch from the seedling, is twisted and worked and tilted this way and that gently until the soil is loosened enough to let the little plant be picked lightly from it. For very tiny plantlets a toothpick makes as good a dibble as may be had, but there are occasions when a section of broom handle, sharpened like a long pointed pencil, is not a bit too big. A little practice with the tool will quickly teach you the size appropriate for any particular plant.

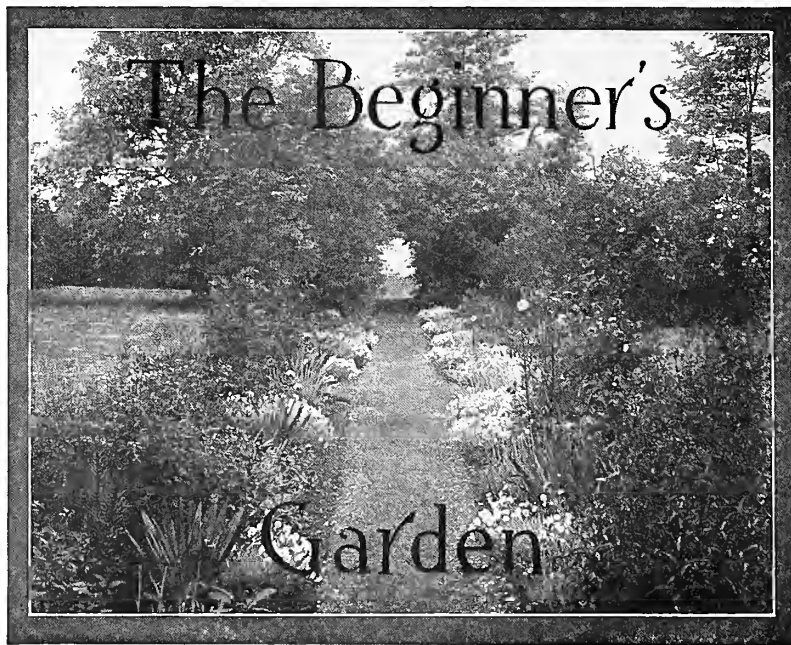
Lift the seedling by taking one of its leaves carefully between the soft ball of the thumb and index finger—you will be surprised at the ease with which you will handle mere atoms of plants this way—not touching the body of the plant at all, nor allowing its roots to come in contact with anything.

Thrust the dibble into the earth at the spot the plant is to occupy, making a hole as deep or a little deeper than its longest root; lower the seedling into this hole until it is as deep as it originally grew, then thrust the dibble down once more, half an inch from it this time, and by tilting the handle over towards it, gently press the earth against and around its roots. If the hole seems insufficiently filled after this, leaving the plant unsteady and loosely set, thrust the dibble down at another spot or lay its point flat onto the soil, alongside the plant's stem and press down until the earth falls into place, filling the hole completely. Do not pack the dirt, but make it firm.

Water moderately after the work is finished, unless the sun shines on the plants; this will help to carry the earth close around the roots, settling it and pressing out the air pockets.

Mature and Maturing Plants

Read the directions—but watch the plants. Volumes of literature cannot teach all their little queeresses, and each gardener must learn by his own experience how to meet the particular emergencies arising from the combina-



tion of soil, weather and plant with which he has to deal.

Maturing plants differ in their requirements greatly and each must be studied by itself; but there is one thing that is appreciated by all alike, and that is tillage. The man with the hoe, and the rake, and the cultivator, is the being they hail as friend, be sure of that. Indeed this stirring of the soil is so great a benefit that one of the most ancient garden maxims says "tillage is manure."

But it's not to keep the weeds down that this constant scratching of the surface must be kept up, surprising as it may seem and contrary to popular notions. Incidentally it does prevent them from gaining a foothold of course, but its great merit lies in its action on the soil itself.

Moisture is carried through soil by capillary attraction. When rain or dew falls on the ground it penetrates to plant roots by means of this action, going down and down until it is equalized in the soil or finds a way through into still deeper fissures and drains out into rivers or springs.

With the coming of fair weather after a rain, however, this downward action is immediately reversed on the surface, where the water particles first yield themselves to the air and heat of the sun and pass from the ground completely. Gradually the pull upward of this same capillary force draws the fluid from deeper down until all that the thirsty earth has absorbed is relentlessly taken from it and scattered in the air again as vapor.

But tillage is the interrupter of this robbery by the sun. It interposes a little, thin blanket of soil particles which are too widely separated from each other for capillary pull to be efficacious, and the soil beneath it is thus enabled to retain the precious drops for a much longer period, even in decided drought.

Then, too, this finely pulverized, blanketing soil absorbs moisture more readily than a hard-baked, unstirred surface, and even the light precipitation of dew, night after night, is greedily drunk by it.

So the importance of tilling rests not in its merit as a weed eradicator, you see. But happily it does eradicate them thoroughly—for weeds are gluttons and by virtue of this spirit in them are able to take the best of everything from a piece of ground, starving out its rightful tenants.

Go over a garden—or a bed, or whatever you are tending—at least twice a week with this gentle surface "scratching." That is all that it need amount to, really; the stirring need not

be deep—an inch of loose soil is enough—but it must be frequent, and only heavy rain should be allowed to interfere with the semi-weekly repetition of it.

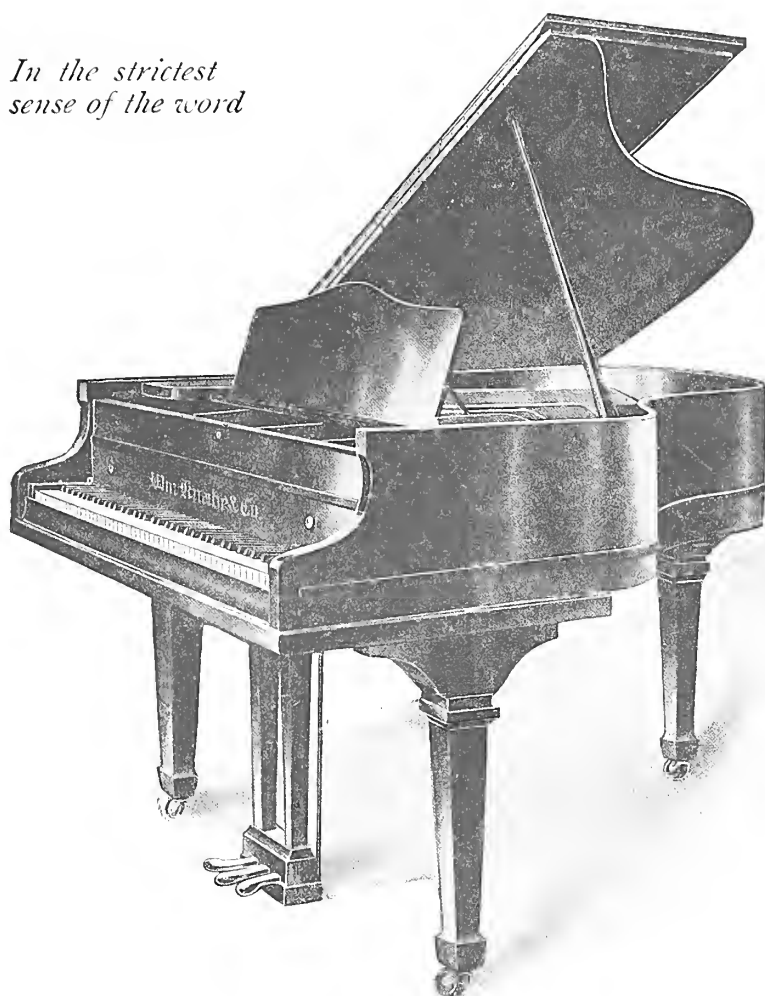
For small surfaces one of the small hand weeders is excellent. For larger spaces a hand cultivator, made purposely for tilling and used like a hoe, is better. Some recommend a wheel hoe, but this, though good in garden rows, is not adapted to every sort of location as the hand cultivator is.

Deeper stirring of the ground has more marked physical effects on the soil, hastening chemical activities and making the stores of plant food available. Very often soil contains all the elements necessary to support plant life richly, but not in such form that the plants can consume them. Therefore they go hungry in the midst of plenty, even as a man might in the midst of quantities of those elements which science has found out compose man—if they were not present in forms available to his teeth, appetite and digestive apparatus.

Remember always, however, that deep tillage is not a conserver of moisture. On the contrary it lightens stiff and heavy soils by draining them. Thus they become "deeper," warmer, finer and consequently more easily penetrated by the tiny hairlike rootlets that are the actual feeders.

Plants growing as specimens—that is shrubs or flowers set by themselves and not in a bed or border—need this same treatment and respond to it with gratitude almost as marked as the humbler garden stuff shows. Even trees appreciate the loosening of the earth around their trunks. Indoor pot plants, too, should be included. In fact one should cultivate the habit of disturbing the surface soil around practically everything that grows, for tillage is a requisite first, last and all the time, to which everything else is secondary.

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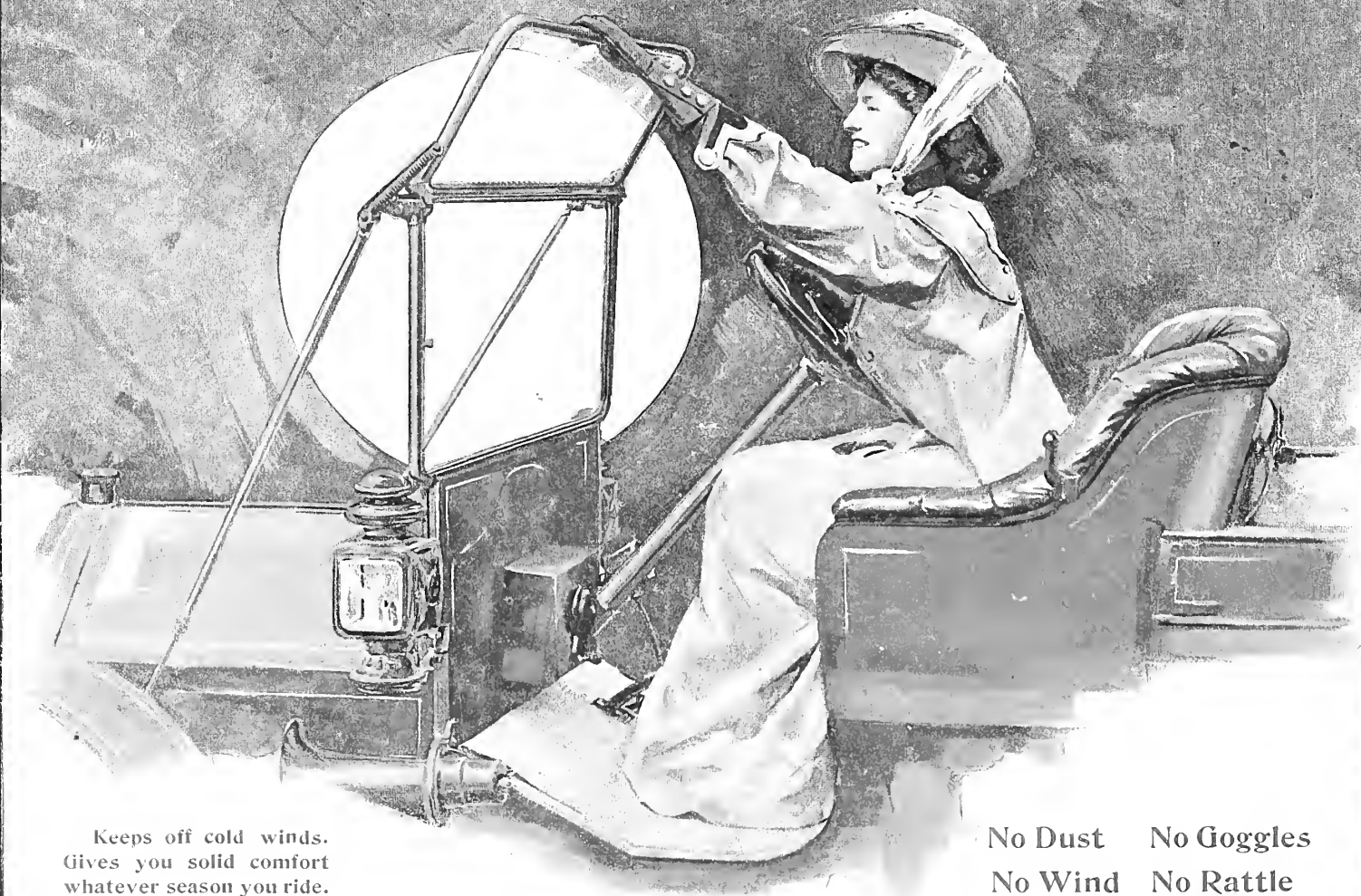
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